THE NEW YORK DRAMATIC MIRROR

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MARY HAMPTON.

THE GRUMBLER.

"I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please."

AS I think of it, nothing in the Chicago papers is more noticeable than the grasping of every straw that indicates in the supreme Western imagination the crudeness or the effete condition of New York.

To the Chicago idea, this town is by turns an elementary place, or one from which all vigor is departing.

Commenting on Richard Mansfield's recent speech before the curtain—or one of his recent speeches, for he has developed the oratorical habit—in which he said "Sometimes I think that I will give New York up altogether," the Chicago *Herald* adds: "Well, all other American dramatic stars have done so. From Modjeska down to the smallest legitimate star in the firmament, scarcely one finds profit in a New York engagement."

Sad, isn't it!

And yet Mr. Mansfield—I think it was in the self-same speech from which the Chicago paper abstracted a phrase for its special plea—has remarked that "the height of my ambition, and the height of every artist's ambition" is to have a theatre permanently in New York. Where is there a dramatic star in this country who does not by every means seek to get into New York?

Of course most of them get into Chicago too, but that is easier.

As to Mr. Mansfield, he has done pretty well thank you, as an actor. He is yet a young man, as art accomplishment goes, and should curb his impatience. If he will keep on the path he has marked out, everything that even he may wish will come to him.

But, clever as he is, and much as he has accomplished, he cannot expect that the things he wants will come to him from simple hailing and beckoning. He has got to keep jogging on and overtake them.

The Boston *Times*, with an idiomatic grace characteristic of Boston, remarks that "New York's vaudeville club has 'bust up,' but Boston's is about to be started;" and that "others' experience and Boston brains ought to be able to plan better."

Nobody hereabout seems to have heard the explosion resulting from the local catastrophe mentioned. The New York vaudeville club was not a thing to act in that noisy way, even in dying. If it is dead, expiration must have been characterized simply by a sigh denoting extreme weariness with the show.

But a vaudeville club in Boston will be a spectacle for all the gods of mythology.

A vaudeville club with brains!

I was amused recently—even a grumbler must have moods and moments of amusement—by the remark of a Western paper about the advent of one of the Frohman companies—or to be more exact, a company of one of the Frohmans.

"They are as clean a lot of actors as ever struck this town," was the statement.

This was perhaps meant in contradistinction to other companies that may have struck that town by means of a bituminous coal train, or perchance to some others that had walked. But there are persons other than actors who do not invariably travel by limited or special trains, and whom mischance sometimes forces to pedestrianism or the way freight. And that Thespians are not always subjects of mistrust even in the West was shown the other day in Lincoln, Neb., where another Frohman company—are there any other companies in the West, by the way?—alighted only to be embraced and entreated on the supposition that they were delegates to a convention of the Young People's Society of Christian Endeavor there in session.

Here is a lesson for some of the militant clergy who poise Quixotic lances at the theatre and its people. I have no doubt that St. Peter himself daily makes such errors in passing the crowd that throngs the gates of heaven, and that there are many who on earth wear clerical cloth that will never by that badge pass Peter as Christian Endeavorers.

And speaking of the West, that territory must present some strange aspects to the artist. The mere performer—one like the sometime "corkscrew man," who apparently has at last twisted himself out of human ken and may be trying to worm himself into paradise, for all that I know; or the man who lifts heavy things that other persons don't care to lift, and the lifting of which, in the expressive but vulgar idiom of the Bowery, "cuts no ice;" or perhaps the fellow who eats glass and swallows knives, not so much from a vitiated taste for things not edible as for a desire to get the money of persons who would stand curiously if they could not sit in order to see a man turn himself inside out; or perchance the prodigy who does things with his feet that no person with hands would care to put upon the pedal members—may get along swimmingly in the occidental country, even in times not remarkable for flood. But the artist—as that individual is known in the East—must have a melancholy time of it.

This idea is suggested to me not so much from my own experience with the West—which has been generally gained by looking at that part of the country from a great distance which I never shall have hope of decreasing—as from the arraignment which the West makes of itself with candor. In a recent number of the *World-Herald*, printed at Omaha, that paper remarked that "We laugh too easily," the "we" in this instance having a restricted and purely local meaning, and I agree with the *World-Herald*.

It seems that in Omaha the other night, a knock-about-and-tumble-over-each-other farce showed at one theatre, while Rose Coghlan and her admirable company presented Diplomacy at another house of amusement. The rough-and-tumble-catch-as-catch-can affair played to standing room, while Diplomacy wasted its intellectuality upon the upholstery.

This would not be so bad as an isolated item indicative of the exact taste of Omaha—for we sometimes, especially in the season of bucolic invasion, notice such aberrations of taste in New York—were it not that the very few persons of Omaha who saw Diplomacy that night mistook it for a farce-comedy and giggled and guffawed at points in the drama where such manifestations were simply heathenish. In fact, the most dramatic and intense periods of the play excited a cackling mirth.

Truly, the people of Omaha—and for that matter, too many in more civilized centres—"laugh too easily" in the opinion of JAQUES.

MADAME REJANE WILL COME.

It is now definitely settled that Madame Réjane will come to this country early in February under the management of Abbey, Schoeffel and Grau. She will bring her own company with her, and will appear in Madame Sans Gêne, Ma Cousine, and other well-known plays. Her tour will open at Abbey's Theatre, New York, where she will take the time originally reserved for Sarah Bernhardt, whose visit has been postponed until next season.

UNDER THE BLACK FLAG.

I. M. Douglass' company, headed by Kittie May, with J. M. McCarthy in advance, is pirating The Old Homestead. A Messenger from Jarvis Section, and M'liss through Colorado and Nebraska.

Charles Welles, "supported by his own company of actors, vocalists and dancers, under the management of Wade and Phelps," seems to be a pirate of the first-class. A bill announcing his engagement at Greene's Opera House, Cedar Rapids, Ia., for five nights, gives this as his repertoire: The Noble Outcast, The Little Coquette, Gold Belt, The Crust of Society, The Charity Ball, 7:20:8, In Missouri, A Farmer's Daughter, That Precious Baby, Peck's Bad Boy, Uncle Dan'l, Her Sister, and Young Mrs. Winthrop.

The Culver and Hayes company are appearing in small towns in Wisconsin in The County Fair, The Danites, Forgiven and other copyrighted plays.

H. A. Spencer, Jacob Litt's New York representative, told a MIRROR man recently that Ole Oleson was being pirated by the Huntley Dramatic company in the South.

The Sadie Raymond Comedy company is still pirating without a blush and with many a boast. The management uses The Old Homestead, advertising it "exactly as it was played in New York city, where it had a run of 1,500 nights in one theatre." Among other stolen plays this company uses The Private Secretary, A Texas Steer, and Jane.

Harry Webber and Naomi Booth are pirating John A. Stevens' play, Passion's Slave.

The Woodward Theatre company, under the management of O. D. Woodward, recently pirated In Old Kentucky at Garner, Ia. The piece was played under the title of My Kentucky Home.

"Jack" Fowler, in a letter to THE MIRROR, denies the statement published to the effect that he had pirated Jane; he says he will give $100 to any one who proves that he is playing a pirated play. He adds that his is not a barnstorming company, as it includes Jennie L. Casey, John Dillon, Hal. Brown, Margaret Cushman, Maggie Miller, George Bernard, Joseph Bennett and others who have formerly held good engagements.

J. W. Macready is traveling in Pennsylvania with plays that belong to other persons. His repertoire includes A Celebrated Case, Uncle Daniel, Kit the Arkansas Traveler, The Banker's Daughter, The Silver King, Monte Cristo, The Two Orphans, and Peck's Bad Boy.

Charles Frohman, through Attorney J. H. Shakespeare, recently secured an injunction in Philadelphia restraining manager J. E. Metzger of the Germania Theatre in that city from continuing the production of Charley's Aunt in German. Metzger had presented the play several times.

Several companies are pirating La Belle Marie, Agnes Herndon's play, in the West.

Angell's Comedians, so-called, are pirating in Indiana, using The County Fair under the name of My Aunt Abby and other plays. They play week stands in small towns at 10 and 20 cents.

A barnstorming company, called Fowler's Players, appeared last week at Creston, Ia., and tried to present Jane, but the local manager, Mr. Patt, refused to permit them to put it on. While Fowler's Players were in Creston, James Shesgreen, advance agent for Jane, called on Fowler and asked him why he was presenting that play. Fowler tried to deny that he used Jane, but finally acknowledged that they had about 10,000 programmes for that play. The advance agent for Fowler went so far as to try to hire the local billposter, R. Jolley, to steal some of the regular paper of Jane. Fowler's Players appear in Lincoln, Neb., this week.

Ethel Tucker played at Music Hall, Lowell, Mass., last week, using Maggie Mitchell's Fanchon among other plays. It is said that this theatre was opened for the season some time ago with Neil Burgess's The County Fair under the title of Aunt Sally. Thomas and Watson are the managers of Music Hall.

The Players' Club, under the auspices of the Cortland, N. Y., Athletic Association, will play Fogg's Ferry in that town on Nov. 2.

MR. TAYLOR PRAISED.

A statement was made last week on the authority of a letter from a member of The Derby, Mascot company that reflected upon the management of that attraction. It now appears that Charles A. Taylor, the author of the play, after he had been left by a manager who had booked an impossible route, took hold of the enterprise himself, and although he was unacquainted with the details of management carried it through to the point where it was undertaken by A. Y. Pearson with fair success and to the perfect satisfaction of a majority of the organization. Mr. Taylor, who will still be connected as director and as an actor with the play, in fact disposed of the property in order that the company might not suffer, and several members of the organization have borne testimony to his fair dealing.

AN ENGLISH LILLIPUTIAN COMPANY.

The Rosenfeld Brothers have been so successful with their German Lilliputians in this country that they have decided to organize an English Lilliputian company, to be composed of English-speaking dwarfs, and to appear in pieces written in the English language.

The managers are now collecting the little people from different parts of the country, and the company may go out this season in an English version of The Pupil in Magic.

The company will visit those towns only that are not visited by the German company.

MADAME SANS GENE INSURED.

All the scenery and costumes to be used in Augustus Pitou's production of Madame Sans Gêne will go to Washington to-morrow.

There will be dress rehearsals of the piece every day until next Monday, when the first performance will take place at Albaugh's.

The properties, costumes and scenery have been insured for $10,000.

THE NEW WOMAN IN REHEARSAL.

Sydney Grundy's comedy The New Woman will be produced at Palmer's on Nov. 12. Rehearsals began last Monday.

Wilton Lackaye will be seen in the part played in London by Fred Terry; Annie Russell in that of Winfred Emery; Mrs. D. P. Bowers in that of Rose Leclercq, and Virginia Harned in that of Alma Murray.

GOSSIP OF THE TOWN.

Little Dot Clarendon is with Richard Mansfield, playing Pearl in The Scarlet Letter and King of Rome in Napoleon.

Rolinde Bainbridge is in her fourth season with Richard Mansfield.

Hal Clarendon, Jr., is with William H. Crane.

Frederic C. Hoey and Louisa Baker were married at Clinton, Ill., on Oct. 13, by the Rev. W. A. Hunter.

A new theatre, built and owned by A. E. Rich, was opened in Fall River, Mass., last week, and will be managed by John P. Wild.

A controversy between the church authorities and the board of directors of the theatre in Racine, Wis., over Sunday performances is impending.

Lisle Leigh has been engaged by Walter Sanford for his stock company for three weeks, and not for three months, as stated.

Belle Travers has left the Western Spider and Fly company and joined Bothner's A Bunch of Keys to play Rose Keys.

On account of an operation on the throat of Florence Bindley, Manager Dittmar has been compelled to lay off The Captain's Mate company for a week.

Martin J. Dixon will direct the production of Frank Harvey's melodramas, The Land of the Living, and Fallen Among Thieves at Morosco's Grand Opera House, San Francisco, on the weeks of Nov. 12 and 26. It is said that Manager Morosco will stage the plays in a first-class manner.

Clara Topsfield has retired from The Danger Signal company on account of illness, and has gone to her home in Toronto, Can., for treatment. Anna L. Bates has been engaged to succeed her.

*** Now is the time to secure advertising space in the CHRISTMAS MIRROR.

E. M. Vasquez, recently connected with 1492, was found unconscious in his room at the Central House, Salem, Mass., last Wednesday morning. He was removed to a hospital, where it was found that he was apparently suffering from poison. His condition at last accounts was critical.

One of Rhéa's new plays, Bonaparte at School, was only a moderate success as produced. It is to be condensed from two acts to one act and retouched, and in its new form no doubt will please.

Marie D. Shotwell has been engaged by Augustus Pitou for Madame Sans-Gêne.

Members of the Legion of Honor attended the St. James Hall minstrels last Tuesday evening as the guests of Manager Comstock.

Augustin Daly spent a few hours in town last week. He ran over from Washington especially to rehearse Olga Nethersole in Camille.

Homer Lind, the singer, has gone back to Frankfort. He does not return to America.

Harry Braham will go out in Moses and Son about Nov. 12.

Sidney Drew is rehearsing a new play called The Bachelor's Baby, which he will produce at Richmond, Va., on Nov. 6. Frederick Bryton is a new member of his company.

Florence Hamilton has secured her release from Crawford and Lewis, managers of the Gillis stock company, Kansas City, in order to join J. W. Dunne's company, which will open at Chicago on Nov. 5.

*** Advertise in the CHRISTMAS MIRROR.

The Opera House, a new theatre at Carbondale, Ill., managed by R. Lynn Minton, was opened on Oct. 17 by Gustave Frohman's company in The Charity Ball. Judge W. W. Barr, of Carbondale, delivered a dedicatory address. The audience was so large that standing room was at a premium, theatre parties from neighboring towns being present. The new theatre is one with a modern equipment, erected by the First National Bank, and cost $20,000. Electric light and steam heat are employed.

Jerome Eddy was in Boston for three days last week.

L. W. Seavey is engaged on a new dock set for Oliver Byron's new play, and on the Third Avenue Harlem Bridge scene and a Branch Post-office set for Scully's Special Delivery.

Ethel Haines, who was the original Cecil in the American production of The Span of Life, has been engaged for the same part for the rest of next season, appearing at the American Theatre this week.

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Alban W. Purcell, who has been confined to his room—much of the time to his bed—at the family residence, No. 335 West One-hundred-and-thirty-fourth Street, with sciatic rheumatism for the past seven months, is said by his physician, Dr. Charles M. Ford, to give fair promise of permanent recovery.

Mr. and Mrs. Oliver Byron will begin their tour in Ups and Downs of Life at Elizabeth, N. J., on Friday.

The company playing Mr. Barnes of New York was billed for Tyler, Tex., on Oct. 19; but owing to the burning of a bridge between Tyler and Mineola, were compelled to remain that night in the latter place. The sale at Tyler indicated a big house for the night thus lost.

Ogden Stevens, who takes the part of Inspector Byrnes in The Police Inspector, had his collar bone broken by a sudden lurch of the train while the company was going from Streator to Kankakee, Ill., last week. It was with difficulty that Mr. Stevens appeared in the performance at Kankakee.

John Williams will be advance representative of The Derby Mascot.

Manager Pitou's company will open in Madame Sans Gêne at Albaugh's Theatre, Washington, on Nov. 5.

Eva Day has been granted a divorce from William Edmund Day.

Roberto Deshon and Jerome Kelly will open their season in Wilmington, Del., on Nov. 1 and 2, playing the first night Fennel and David Garrick, and on the second night The Fool's Revenge. Maude E. Peters, late leading lady with Milton Nobles, has been engaged by them for a like position.

C. H. Ball telegraphs that Charles T. Ellis played Casper the Yodler at Johnstown, N. Y., last Friday night to the largest house of the season.

Manager Edwin P. Hilton writes that the Eloise Willard company in The Little Speculator is doing well. Charles P. Morrison has assumed the leading comedy part in place of C. E. Grapewin. J. S. Fowler has been succeeded as advance agent by Frank H. St. Clair, and Harry M. Barlow has been added to the company.

An actress who says she was treated with indifference at several of the exchanges to which she went in search of an engagement writes to THE MIRROR that she was most courteously treated at the offices of Gustave Frohman, although her visit there was without result.

William Courtleigh is one of the handsomest leading men on the American stage. And he is as modest as he is handsome. Furthermore, he can act. Indeed, the Boston *Herald* expressed the opinion that "a more inspiring young actor never walked." Why should he walk, when his services are always in demand? Last season he avoided walking by playing thirty weeks in New York city. This season he was Helen Dauvray's leading man up to a week ago last Saturday when the company was called in. At present Mr. Courtleigh is considering a tempting offer to originate a leading part in a new melodrama that is to be produced next month. He is seen to the best advantage in romantic and modern melodramatic roles.

Louise Hunter has been engaged for The Dazzler company.

Joseph F. Brien has made a decided hit as George Greenwood in The Passport, with Sadie Martinot and Max Figman.

The Melville Sisters have been engaged by Manager Rice to introduce a specialty in the Midway Plaisance scene of Little Christopher Columbus.

Laura Burt has resumed her part in In Old Kentucky. She says Manager Litt showed the greatest kindness during her illness.

Harry Vokes, of Ward and Vokes, writes that Marguerite Daly, of the well-known Daly sisters, is making a great hit as Estelle, a note shaver, and Sassy Moll the tough girl, with those stars.

*** Advertise in the CHRISTMAS MIRROR.

Little Irene Franklin was in New Haven last week singing ballads. She will sing at the Bon Ton Theatre, Jersey City, this week, and has signed with A Trip to Turkey, with which she will be featured in her specialty.

Jessie Bradbury, Mark Aborn and Lida Darrell have been engaged for the A Scandal in High Life company.

Emile La Croix is receiving favorable press comment for his clever personation of the bank president, Israel Cohen, in Men and Women.

John Russell has engaged for his Comedians the Nichol Sisters, Robert Graham, Mamie Cerbi and John Canfield.

Sallie Maddern is reported to have made a hit in A Trip to Chinatown.

A. C. Deltwyn, Inda Palmer and Nettie Helmick have been engaged for the Oliver Twist production.

Der Weisse Hirsch, a German play, the plot of which is similar to that of She Stoops to Conquer, was presented for the first time in America at the Irving Place Theatre last Thursday night.

John Mahara, advance agent of the Mahara Minstrels, was shot in the head during the recent attack by robbers on a Missouri Pacific passenger train, seven miles east of Wagoner, I. T.

Harry Lew Palmer has resigned from the Callender's Minstrels and will go in advance of The Circus Girl company.

Frankie Broach, a member of the Robinson Opera company, has recovered from a recent surgical operation, and rejoined that organization.

Mrs. Jerry Herzell presented her husband with a daughter on Oct. 11 at Orleans, Neb., where mother and child will remain until the former is able to rejoin her husband with the Cotton Sisters' Metropolitan Theatre company.

*** The CHRISTMAS MIRROR will appear early in December. It will eclipse all holiday publications.

"Aunt Louisa" Eldridge, Della Fox, Grace Tuttle, Tom Carl, Conrad Behrens, Chauncey Olcott, Wilton Lackaye, Charles Herbert Clarke, Louis de Lange, Press Eldridge, Purdon Robinson, Isadore Luckstone, and Frank Lawton were volunteers for a benefit to Little Ruby Johnson, the child dancer, whose father died recently. Theodore Moss and Leon Margulies arranged the programme, and the event took place in the Star Theatre on Thursday. Little Ruby danced by special permission of the Gerry Society.

H. G. Barclay, THE MIRROR correspondent at Johnstown, Pa., writes: "Ten years ago John Kernell gave a Bowery beggar a quarter. Last week, between the acts of McFadden's Elopement, one of our most prosperous citizens stepped up to Mr. Kernell and handed him back the quarter and a gold watch inlaid with diamonds. He was the Bowery beggar of ten years ago, and he said that Mr. Kernell's quarter had saved him from suicide."

The Pyke Opera company will tour for twenty-four weeks in the chief cities of the Pacific coast, British Columbia, Idaho, and Montana, under the management of John F. Cordray.

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Francis Seymour's new farce-comedy, A Trip to the City, opened season at the Opera House in Paterson, N. J., last Friday night and pleased a large audience. The patented scenic effects, which panoramically present points of interest in and around New York city, were applauded. The following is the company: Louise Arnot, Carrie Roma, Annie Lloyd, Amy Muller, Alberta Hadley, Gus Mortimer, John Murphy, Corydon C. Miller, J. C. Marshall, Frank Parker, John W. West, and Charles Harris.

May A. Bell, the soubrette of the Kensington Theatre stock company, Philadelphia, who entered St. Mary's Hospital in that city to have a surgical operation performed, arrived at her home, No. 323 Division Avenue, Brooklyn, on Oct. 21, and is on a fair way to recovery. Miss Bell is grateful to professional friends who appeared at her benefit on Oct. 12 at the Kensington Theatre. While Miss Bell was ill in Philadelphia her room was kept supplied with fruit and flowers by children of the city who had become her warm friends.

AT THE THEATRES.

Herald Square.—Rob Roy.

Comic opera in three acts. Music by Reginald De Koven. Libretto by Harry G. Smith. Produced Oct. 29.

Rob Roy MacGregor	William Pruette
Janet	Juliette Corden
Prince Charles Edward Stuart	Barron Berthald
Flora MacDonald	Lizzie Macnichol
Dugald MacWheeble	Richard F. Carroll
Lochiel	W. H. McLaughlin
Captain Ralph Sheridan	Anna O'Keefe
Sandy MacSherey	Joseph Herbert
Tammas MacSorlie	Harry Parker
Lieutenant Cornwallis	Mittie Atherton
Lieutenant Clinton	Louise Crane
Angus MacAllister	Jeanette Perie
Nelly	Anita Austin

Rob Roy is a success. The Chicago critics endorsed the opera, to be sure, but now that Messrs. Smith and De Koven have received metropolitan approval they can rest assured that their latest collaboration will meet with favorable acceptance throughout the country at large.

The plot of the opera has been printed in THE MIRROR. Suffice it to repeat here that the Rob Roy of Smith and De Koven is not identical with the titular character of Walter Scott's novel. It is a son of Scott's hero, who, like his father, was a daring outlaw, and was concerned in the Stuart rebellion of 1745.

Bonnie Prince Charlie sings the tenor role in the opera, and his romantic adventures after the battle of Culloden furnish the basis of the plot.

The libretto abounds in bright and at times exceedingly witty dialogue. The lyrics are charmingly sentimental, the war songs are spirited, and the verses allotted to the comedians abound in artistic comicality. Indeed, Harry G. Smith may be said to rank as one of our foremost librettists. Robin Hood revealed his talent, but Rob Roy has established his reputation on a permanent footing.

De Koven's music is fully in keeping with the excellence of the libretto, though possibly not as original. Still, Mr. De Koven has succeeded in convincing the critics that his musical inspiration was not all used up in Robin Hood. He has studied the characteristic music of Scotland to good advantage, and the melodies abound in local color. His treatment of the score is most effective, and many of the ballads, comic solos and ensembles were repeatedly encored.

The scenery of the opera represent the town of Perth, Stirling Castle by moonlight, and Rob Roy's mountain retreat in the Highlands near Loch Lomond. The scenic artists of the production included Joseph Physico, D. Frank Dodge and Henry E. Hoyt, and they have given a faithful reproduction of picturesque scenes in the Scottish Highlands.

The costumes worn in the gathering of the clans at the end of the first act, together with the romantic nature of the scenery, presented one of the prettiest pictures that has been seen on the operatic stage in a long time.

The production was staged by Max Freeman. Signor De Novellis conducted with customary efficiency, and the chorus people gave evidence of having been thoroughly drilled.

William Pruette is hardly in his prime in point of vocal achievements, but he possesses a resonant baritone voice and knows how to sing. Moreover, his manly personality was well adapted to the role of Rob Roy.

Juliette Corden as Janet, and Lizzie Macnichol as Flora MacDonald acted and sang delightfully, and were frequently applauded. Baron Berthold proved acceptably as Prince Charles. Anna O'Keefe looked stunning as one of King George's grenadiers, and her vocal efforts may be said to have passed muster.

The brace of comedians, Richard F. Carroll and Joseph Herbert, were really amusing, and that is saying a good deal in their praise, considering the lugubriousness of the average operatic comedian. W. H. McLaughlin, Harry Parker, and others also did well in their respective parts.

The performance ran with gratifying smoothness, but was not over until near midnight owing to the numerous encores exacted by the audience.

Palmer's.—Camille.

Last night Olga Nethersole essayed for the first time the role of Camille, and her performance was a surprise even to her warmest partisans.

It was not as mature a Camille as that shown us by Bernhardt, or artistic a performance as that given here last season by Eleonora Duse, but it was as good if not better than many that have heretofore been held up as models.

Miss Nethersole was convincing throughout, and although evidently exceedingly nervous, never once stepped out of the character or struck a false note. Her scene with Armand at the end of act two and the scene with Duval père in act three were admirably done, and elicited unstinted applause from the audience.

Another surprise of last evening was the excellent performance given by Maurice Barrymore of the role of Armand. For once Mr. Barrymore has laid aside his offensive mannerisms and exasperating swagger, and has taken pains to act. Even the old sing-song in the delivery of his lines had been toned down. He was frequently applauded throughout the play.

J. H. Barnes made a dignified Duval père, and George Nash was good as the Comte de Narville. E. M. Holland seemed a trifle misplaced as Gaston. J. B. Buckstone was innocuous as Gustave. Mrs. E. J. Phillips was acceptable as Madame Prudence and Ida Conquest did well with the role of Nanine. Marion Grey played Olympe and Evangeline Irving Nichette.

Berkeley Lyceum.—Nepenthe.

Play in one act by Arthur Hornblow and Kate Masterson. Produced Oct. 29.

Max Conreid	John C. Steppling
John Radcliffe	Ira Hards
Helen	Alma Kruger
Mary	Meta Brittain

Franklin H. Sargent inaugurated the eleventh season of the American Academy of the Dramatic Arts last Friday with the performance of dramatic sketches at the Berkeley Lyceum. The performance opened with the first production on any stage of Nepenthe by Arthur Hornblow and Kate Masterson, which received honorable mention several years ago in the Herald Prize Contest for the best one-act play.

The story of Nepenthe deals with Helen Conreid, a woman with a past who has remarried. Her husband has not been enlightened as to her former life, and is completely engrossed in his newly found happiness. He tells his wife that he has invited his best friend, John Radcliffe, to dine with them.

Radcliffe arrives and is brought face to face with the wife whom he knew as a notorious woman in New Orleans in bygone years. As soon as he finds himself alone with his hostess, he upbraids her for daring to conceal her infamous career and thus entice a respectable man to marry her. Helen pleads for mercy, but Radcliffe declines to yield, insisting that his first duty is to protect his friend, and declares his intention of telling him everything.

At this point the husband returns to the drawing-room, and taking his wife in his arms tells Radclaffe that whoever robbed him of Helen would take from him what he cherished more than anything else in the whole world. Just then the servant announces dinner. Helen takes the arm of Radclifie and whispers "Will you tell him, now?" Radcliffe hesitates a moment, and after a struggle with his conscience, replies, "No," and the curtain falls.

The subject of the story is not new, but the treatment of it is original in the present instance. The piece is skilfully constructed, and the dialogue is unusually bright.

Alma Kruger gave an excellent personation of Helen. John C. Steppling, who assumed the part of the confiding husband, was handicapped by a German accent but his acting was acceptable in other respects.

Ira Hards was fairly good as John Radcliffe. Meta Brittain made the most of a minor role. Much credit is due to Sedley Brown, who staged the piece for Mr. Sargent.

Nepenthe was followed by Rosebery Shrub, Sec, an exceedingly clever sketch by Frank C. Drake, which was first enacted by students of the Academy last year. The cast last Friday included Ina Hammer, Bertha Lassall, Benjy Harrison, and Edwin Meyer, all of whom acquitted themselves with decided credit. The dramatic performance was followed by a reception in the Berkeley drawing room.

Casino.—The Passing Show.

After an absence of ten weeks, during which time the company have visited Chicago and other Western cities, The Passing Show reappeared at the Casino last night before a large audience.

The cast has been changed but little, but there are many new features in the performance, and they add greatly to it.

Vernona Jarbeau as the Countess of Forget-Me-Not was all that could be desired, and her songs were pleasing and well received.

Miss Farrington, a new member of the company, sang her German songs in an artistic manner and was recalled several times.

John E. Henshaw's new song, "Girl Wanted," caused roars of laughter, and he was obliged to respond to five encores.

The audience were treated in the last act to a twenty minutes' travesty of opera, with music by Wagner, Verdi, Mozart, and other noted composers. This feature is new and funny. The Passing Show will continue for three weeks.

Lyceum.—Lord Chumley.

Lord Chumley was given a brilliant revival last night at the Lyceum.

There are few roles that Mr. Sothern is so entirely acceptable in as the title role in De Mille and Belasco's comedy. It is particularly suited to his style and methods. His performance throughout was most enjoyable and amusing.

Grace Kimball played Eleanor in a charming manner and made a delightful picture. C. P. Flockton contributed a piece of clever character acting in the part of Blink Bunk.

The others of the cast, which included Rowland Buckstone, Morton Selten, Tully Marshall, S. Sothern, Fanny Addison Pitt, and Marion Giroux played the parts allotted to them in a capable manner.

The revival is so successful that no change need be made in the bill for the remaining three weeks of Mr. Sothern's annual engagement in the metropolis.

Tony Pastor's.—Variety.

New York is a merrier town than last week, owing to the fact that Tony Pastor and his traveling company have returned to us, and opened the regular vaudeville season at the Fourteenth Street establishment last evening.

Mr. Pastor received a rousing welcome, and sang topical ballads with his usual success.

Other favorite performers included J. W. Kelly, the rolling mill man; the Rogers Brothers in Teutonic sketches; Dan McAvoy and Jessie May in comic and terpsichorean specialties; Maud Huth in jubilee songs; Billy S. Clifford as the modern "Chollie;" Annie Hart in popular songs; Musical Dale, and The Nawns in a comedy sketch called Wrinklets.

The newcomers were the Sisters Preston, burlesque performers from the London Gaiety Theatre; and the Harbecks, who exhibited themselves in serpentine contortions and in jigging feats on the wire.

Niblo's.—The Country Circus.

In The Country Circus, which was seen at Niblo's last evening, the patrons of this down-town house were treated to an entertaining combination of comedy, spectacle and circus.

The production is given with the same scenic accessories formerly seen at the Academy, and the amusing scenes depicting rural life proved more amusing than ever.

The company is a capable one, filling all requirements. In the circus scene the following performers were seen: Rosa Meers, the equestrienne; the Sisters Ben Achmet, acrobats; Muldoon, the equine wrestler; Prof. George L. Wood, with trained ponies, and Joseph Murrai, the Roman Hercules.

Harrigan's.—The Man Without a Country.

Cyril Norman is so convinced that metropolitan theatregoers are desirous of seeing The Man Without a Country that he has transferred the piece from the American, where it was produced last week, to Harrigan's Theatre for an indefinite engagement.

The play has been provided with sumptuous stage settings, and the sensational mechanical effects aroused considerable enthusiasm last evening.

The cast includes Mrs. Cyril Norman, E. J. Henley, Charles S. Abbe, Grace Atwell, and other well known players.

American.—The Span of Life.

The Span of Life proved as popular as ever at the American last evening.

The sensational scene in which the heroine makes her escape over a human bridge was received with thunderous applause, and the comedy situations called for no end of laughter.

Old Glory will be the attration at this house next week.

Grand.—8 Bells.

The Brothers Byrne in 8 Bells drew a large audience to the Grand Opera House last night.

One of the acts of the piece has been rearranged to give the Byrne Brothers wider scope for the introduction of new tricks and a greater amount of pantomimic comedy.

Laughter and applause prevailed throughout the evening.

Koster and Bial's.—Vaudeville.

The current bill at Koster and Bial's includes the Finneys, Fougère, Mlle Di Dio, Les Freres Martinetti, Les Phantos, Tschernoff, Bertoldi, Duncan, and the Hassan Ben Ali Troupe.

The new series of living pictures are still proving a drawing feature of the performance.

A change of bill is announced for next week.

Jacobs'.—The Flag of Truce.

The Flag of Truce just suited the audience at Jacobs' last night.

Some of the melodramatic features worked up the gallery contingent to the highest pitch of excitement, while the rough and ready humor of the comedians made them forget the hardships of this work-a-day world. Next week, Two Sisters.

At Other Houses.

John Drew in The Bauble Shop is in fashionable vogue at the Empire.

Chauncey Olcott in The Irish Artist is having a profitable run at the Fourteenth Street Theatre.

The New Boy will celebrate its fiftieth performance at the Standard on Friday night with appropriate souvenirs.

Shenandoah has proved a potent military attraction at the Academy.

A Gaiety Girl reigns supreme at Daly's.

Dr. Syntax has only a few weeks more to run at the Broadway.

The Pacific Mail is in its second week at the Star.

Little Christopher Columbus, having been submitted to heroic revision, has apparently entered upon a prosperous run at the Garden.

This is the last week of The Devil's Deputy at Abbey's Theatre.

The Liliputians will close their engagement in Humpty Dumpty at the Fifth Avenue Theatre a week from Saturday night.

Struck Oil is at the People's this week.

The Bijou Theatre is dark this week. Dockstader's Minstrels had booked a two weeks' engagement, but Manager Rosenquest has agreed to cancel the second week. Dockstader's tour will be continued. Marie Jansen will open at the Bijou next Monday in Miss Dynamite.

Richard Mansfield as Beau Brummell began a week's engagement at the Harlem Opera House last night. A large audience welcomed Mr. Mansfield's reappearance, and followed with evident appreciation his portrayal of the famous beau. Mr. Mansfield's repertoire will be: Tuesday, A Parisian Romance; Wednesday, Beau Brummell; Thursday and Friday, Napoleon Bonaparte; Saturday matinee, Prince Karl; and Saturday night, Dr. Jekyll and Mr. Hyde.

McFadden's Elopement was presented at the Columbus Theatre on Monday night. The bright particular star of the performance was John Kernell, who received a royal welcome from a crowded house. The specialties, songs and dances introduced throughout the piece were well received.

BROOKLYN THEATRES.

Columbia.—Too Much Johnson.

Farcical comedy in three acts by William Gillette. Produced Oct. 29.

Augustus Billings	William Gillette
Mrs. Augustus Billings	Maud Haslam
Mrs. S. Upton Batterson	Kate Meek
Francis Faddish	Samuel Reed
Leonora Faddish	Mary Greenwall
Henry Mackintosh	Miller Kent
Joseph Johnson	Ralph Delmore
Mons. Leon Dathis	Harry Bell
Frederick	Robert Hickman
Steward	Benjamin Hendricks
Sellery Looton	Thomas Erison
Messenger	Cecil Lionel

The announcement of the production of a new play from the pen of the author of Held by the Enemy, drew a large audience to the Columbia Theatre on Monday evening.

The piece, which is called Too Much Johnson, is a farcical mixture in three acts, with the usual mistaken identity complications, without which it seems impossible to construct a play of this kind. There are, however, many novel situations and incidents.

The first act takes place on board the steamer *Tropic Queen*, en route from New York to Santiago, Cuba. Dathis is looking for the man who has been making love to his wife. Billings is the guilty party, but in the course of his love making he had told Mme. Dathis that his name was Johnson. Dathis has in his possession a portion of a photograph, showing the hair of the man whom he is seeking, but Billings, by arranging his hair in a different fashion, throws him off the scent. Mrs. Batterson finds a letter addressed to Johnson in Billings' stateroom, and from the letter everybody becomes convinced that Johnson is an employé of Billings, on a plantation which Billings is supposed to own in Chili.

The second act takes place in a room in Johnson's house in Santiago. Billings is under the impression that the house belongs to an old friend of his, and that he is at perfect liberty to do as he pleases in it. The situations resulting from this are amusing. Dathis makes his appearance and immediately begins an argument with Johnson, whom he supposes to be the man who had carried on the flirtation with his wife. The act ends with Johnson and Dathis arranging for a duel.

The scene of the third act is the same as the second. Dathis and Johnson come in from the duelling ground, Dathis having found out his error. Billings gets Johnson drunk, Dathis forgives everybody, and the curtain falls.

Mr. Gillette played the part of Billings in a way which was irresistibly funny; and although his voice and actions reminded one of his work in The Private Secretary, still there was a novelty about his work which found great favor.

Ralph Delmore and Samuel Reed aided the star materially, and the comedy scenes in which they appeared went with great spirit.

Of the women, Kate Meek made the best impression as a dyed in the wool mother-in-law. She brought a laugh with every line she spoke. Miss Haslam and Miss Greenwall did not have very much to do, but were very successful in what was required of them.

Amphion.—Miss Innocence Abroad.

Fanny Rice received a very enthusiastic and cordial reception last night at the Amphion. A large and representative audience filled the theatre. Miss Innocence Abroad pleased, and as Molly Flower, Fanny Rice was well received. Her clever acting and specialties were frequently applauded. Charles Coote as Reginald Foster was good, while George R. Edeson gave an excellent impersonation of a London gentleman, Richard Bunberry. Rose Beaudet was noticeably good as Mrs. St. Mirim. Melville Stewart, Frank Jones, B. McDonough, Gladys Greene, Nellie Jordan, Beckie Haight, Emily Wakeman, and Carrie Birkle gave good support. A Temperance Town next Week.

Park. Daughters of Eve.

That Marie Wainwright is a great favorite with

[CONTINUED ON PAGE 7.]

CUES.

The profession and theatregoers generally will recognize the above likeness of Charles S. Abbe, whose reputation was established with New York managers by his performance of Daglaterre, the man fish in Settled Out of Court, produced by Charles Frohman. Mr. Abbe has added laurels to a well-earned reputation by his clever performance of Tom Courtland in The Man Without a Country at the American Theatre. This play has gone to Harrigan's for a run. In light comedy or character parts Mr. Abbe always gives finished and clever performances.

Rose Tiffany and Dan Gorman have been engaged for Shore Acres.

Charles A. Bigelow has been engaged for the leading comedy part in Little Christopher Columbus.

Louise Hunter has gone with The Dazzler.

W. S. Hartford has been engaged for The World Against Her.

Georgia Caine has been engaged for About Gotham.

It is reported that Jefferson de Angelis will star next season under the management of Lederer and Canary.

The dispossess proceedings brought by the Casino Company against Canary and Lederer for non-payment of rent, have been discontinued, the firm having paid the rent due.

Mme. El de Louie will lecture on Shakespeare at the German Masonic Hall, 220 East Fifteenth Street, on Friday evening, under the auspices of the Manhattan Liberal Club.

The Texas Cotton Palace Exhibition will open at Waco on Nov. 8 and close on Dec. 6.

George M. Johnson, late of McVicker's Theatre, Chicago, has entered into a contract with Charles M. Howell to star Edwin Rostell in Shakespearean characters. Mr. Rostell, while comparatively unknown in the East, is said to be an actor of mature years and sterling worth. Mr. Johnson launched Walker Whiteside, some four years ago, on his professional career.

Anna Loughlin is to be understudy for Percita West in The Man Without a Country.

James O'Neill telegraphs from Ithaca that C. W. Vance, employed by him as stage carpenter, received his salary a week ago in advance and failed to appear at the theatre on Saturday night, having left town without notice.

Judge Tuthill, in Chicago, on Saturday, issued a decree of divorce in favor of Anna Crossman Fawcett and against George D. Fawcett.

Marion Riddell left The Kid company on Saturday, and is at her home in Buffalo.

Adele Martinetti, soubrette, will leave The Kid and join The Prima Donna.

Frank E. Morse arrived in town on Monday, and reports business as bad in Michigan. He says that Dr. Campbell's Empire Theatre, Detroit, is the handsomest popular price house in the West.

A company called Marsh's Players is producing Muggs' Landing in North and South Carolina.

Jane is being pirated by the Navarre Comedy company.

Jaxon Gordon, who last season played the title role in Paul Kauvar, and Anna Berger Price, daughter of E. D. Price, manager of 1402, were married by the Rev. Mr. Atchinson, at the residence of the mother of the bride in Chicago last Thursday.

Clayton E. White has been engaged for the part of Willie Settle in A Summer Blizzard.

The Westchester *News* praises Dora Vinton for her work with the American Players.

Professor Barry, who has heretofore wrestled with impunity with the two Siberian bears in the Hagenbeck show at the Madison Square Garden, had his left ear almost torn from his head last Tuesday.

Jack Hirsh writes that the Tavary Grand English Opera company is breaking all records, and that it has used the S. R. O. sign so frequently that to break the monotony a sign bearing the words "House Full" has been substituted.

Colonel J. F. Milliken is one of the Tammany Hall orators.

Manager Nugent has booked A Ride For Life to play in Providence, R. I., week of Nov. 5. The attraction played to $7,256 during its recent engagement at the Grand Opera House, New York.

Dockstader's Minstrels closed their engagement at the Bijou Theatre on Sunday night with a concert.

In the Boston dispatch to THE MIRROR to-day the remarkable business of a company playing In Old Kentucky in that city is shown. Sargent Aborn telegraphed on Saturday from Portland, Ore., that the B company presenting this play had matinee receipts of $216, and a gross for the week of five nights, with rain, of $3,065, and C. D. Richardson telegraphed from Kansas, Mo., on Sunday that the C company is playing to receipts equally large.

E. Clyde Bradbury, pianist, closed with Our Dorothy company at Chester, Ill., and has returned to his home in that State.

It is reported that Arthur Bourchier will marry Violet Vanbrugh, a non professional.

A. M. Palmer, with the cooperation of the other city managers, will direct the annual performances for the benefit of the Roman Catholic Orphan Asylum at the Metropolitan Opera House on Nov. 15.

Wanted.—Experienced manager with capital to manage magician; also young man to play piano or do some specialty. Address Magician, care this office.

IN OTHER CITIES.

LOUISVILLE.

Thomas Q. Seabrooke gave one performance of Tabasco at the Temple Theatre Oct. 22, and made an immediate hit. The popular comedian has a pleasing part, and has surrounded himself with a most capable co., prominent in which are Elvia Crox and Catharine Linyard. Otis Skinner will appear in His Grace de Grammont and King's Jester 25-27.

The attraction at McCauley's the opening night of the week 22-27 was The Girl I Left Behind Me. Julia Marlowe closes the week in repertoire, commencing 25.

Alvin Joslin filled the Grand at every performance 22-27. The steady patronage at this house is a marked testimonial of the enterprise of Managers Camp and Pelton. Brownie souvenirs were distributed during the Joslin engagement. The Stowaway opens for a week 29.

Sousa's Band will give a concert at the Auditorium on 16, and the Daly co. will appear in a change of bill at each performance 1-3.

At the Avenue the Wilbur Opera co. is filling a successful second week's engagement, which concludes 22. The living picture feature of this season's Wilbur co. is the best thing of the kind yet seen here.

The City Sports at the New Buckingham are drawing the customary good business. Flynn and Zittella, Chrissie Sheridan, and the Nelson Sisters, the latter a really remarkable quartette of gymnasts, aid in giving an unusually fine specialty performance.

The World's Fair silver statue of Ada Rehan is to be exhibited at a local store.

Suchorowsky's celebrated painting of "Nana" is now on view and attracting large numbers.

Sherley Crawford, who was formerly treasurer at what was known as Harris' and left with The County Fair, writes to friends that he is now filling good parts with Thomas W. Keene.

One feature of the Elks' Benefit, that will occur early in November, will be a minstrel performance, participated in by local celebrities. Among those who will appear are Managers Camp, Reilly, and Bourlier.

A son and heir was born to James and Agnes Thompson, who have made Louisville their temporary home since the close of the May Musical Festival, and to the success of which they so artistically contributed.

Georgia Davids, known on the stage as Elaine Eillson, was warmly welcomed by her home people, and highly complimented for her good work in The Amazons.

Engraved cards were distributed announcing the coming of Otis Skinner, which were something new in advertising, and as such served their purpose.

Charles U. Shreve, Jr., left early in the week for the East, where he will join the Bostonians. This young singer will be heard from. He has a good voice and pleasing presence. He is a cultivated, intelligent gentleman with an ambition to excel, and the prediction is made that he will prove a success.

Gen. Basil W. Duke has returned from a successful lecturing tour in the South.

Manager Quilp, of the Auditorium, will give a large box party during the Daly engagement at his house. He has issued a number of invitations, and the occasion will be one at which there will be seen together many of the notably beautiful women of this section.

Motion for a new trial in the Pauline Markham damage suit was overruled by the presiding judge on 24, and the $4,000 verdict in the actress' favor stands.

CHARLES D. CLARKE.

BALTIMORE.

Harris' Academy of Music was packed from pit to dome at the opening performance given by Sandow and his high-class vaudeville co. Oct. 22. Sandow's marvelous feats made a tremendous hit. The succeeding performances were as crowded as the initial one. William Hoey in The Flams 29-3.

A Trip to Chinatown opened to good business at Ford's Grand Opera House 22. Edward Harrigan 29-3.

Marie Jansen was warmly welcomed in her new play, Miss Dynamite, at Albaugh's Lyceum Theatre 22. The Great Brooklyn Handicap 29-3.

Paul Kauvar was presented at the Holliday Street Theatre 22-27. J. Harvey Cook capably filled the title role, and John W. Rose made a success as Sergeant Potin. The Slaves of Gold 29-3.

The New York Stars contains a number of clever variety people, all of whom made a good impression on the large audiences at Kernan's Monumental Theatre. Hyde's Comedians 29-3.

Ellen Beach Yaw is an American girl who has been studying in Paris for some years, and but recently returned to begin her concert tour in her native land. She is the possessor of a marvelous voice, it probably being the highest soprano yet recorded in musical history. In her concert given at Lehman's Hall Oct. 22, under the disadvantage of a severe cold, she astounded her hearers by taking with ease notes so high and clear, reaching, if not quite, almost E in altissimo.

The new Music Hall, which by the bye is a fine structure, will be opened 31 by the Boston Symphony Orchestra assisted by Mme. Melba, Mme. Scalchi, Mons. Mangiere, tenor; Mons. Plancon, baritone.

The Mozart Symphony Club gave a very enjoyable concert at the Y. M. C. A. Hall 22. The soloists were: Mlle. Zoe de Ville, Miss Cecilia Braems, Mario Blodeck, Richard Strelzard, Otto Lund, and Theo. Hoch.

Frederick Bond, who is doing such excellent work as leading man with Marie Jansen, will star next season in a repertoire of comedies, under the management of Charles A. Shaw and Walton Bradford. Mr. Shaw has been connected with the Washington theatres for eight or nine years, and is well known to the profession. Mr. Bradford is a Baltimorean, and has been connected with theatrical interests both in this city and in Washington for some time, and is both popular and energetic.

Manager Tunis F. Dean, of Harris' Academy of Music, has just returned from New York, where he completed arrangements with Abbey, Schoeffel and Grau for a season of grand opera at the Academy in the early Spring. Mr. Dean saw all of the leading plays now being produced in the metropolis, and came back full of up-to-date ideas.

HAROLD RUTTLEDGE.

JERSEY CITY.

The Slaves of Gold opened at the Academy of Music Oct. 22 to good patronage, and made an instantaneous hit. The play is a strong one, and was presented by an admirable co. Elmer Grandin and Eva Mountford are old favorites in this city, but their work in the present piece is the best they have done here. Franklyn Hurleigh was capital as the dude. The scenery and mountings were good. Wang 29-3; The Prodigal Daughter 5-10.

Business at the Bon Ton Theatre was very good 22-29. The comb. included Press Eldridge, Dashaway and Moulton, Astarte, Eva Vincent, Bert McLean and Frankie Hall, William Rowe, James and Lydia Sheeran, Dick Leggitt, George and Lora Ritchie, Fernandez, Add. Weaver and son, Jennie Robey, McCloud and Melville, "Kid" Raymond, and Ward and Brown. The attendance at the afternoon performances grows larger.

The De Moss Family, singers and musicians, will concertize at the Tabernacle 25.

Louise B. O'Conor, widow of the late James Owen O'Conor, has been granted letters of administration upon her husband's property in New York, which consists of $8,100 personalty, besides some real estate.

An effort is being made to unionize the stage hands of the Bon Ton Theatre.

Struck Oil, which was booked at the Academy of Music for Thanksgiving week, has been canceled on account of the co. having been called in from the road. George Thatcher and his About Gotham co. will fill the date here.

Press Eldridge, who was the star at the Bon Ton Theatre last week, was compelled to cancel after his first night, 22. He telegraphed Manager T. W. Dinkins 23 that he could not fill the balance of his engagement, as his father, aged eighty, had died of pneumonia. The telegram was posted up in the lobby of the theatre. James McAvoy, the parody singer, took Mr. Eldridge's place on the bill for the rest of the week.

Michael Alexander, late of the Young America co., joined the Academy of Music forces 22 as assistant stage machinist.

Ethel Haines rejoins The Span of Life co. in New York 29, releasing Nellie Liston, who will join J. K. Emmet.

Edward Harrigan and co. will fill the time held by Old Glory at the Academy of Music 19-24.

WALTER C. SMITH.

MINNEAPOLIS.

At the Grand Opera House Alexander Salvini opened a week's engagement Oct. 22 in Ruy Blas to the capacity of the house, and was most enthusiastically received. He was obliged to respond to a triple call at the close of the performance. His support, with few exceptions, was good. Misses Moretti and DeForrest, and Messrs. Redmund and Delameter deserving special mention. L'Ami Fritz, Rustic Chivalry, Zamar, Three Guardsmen and Don Cæsar de Bazan were presented during the engagement. Joe Ott in The Star Gazer 29-3.

At the Bijou Opera House Warde and Vokes presented A Run on the Bank to excellent business week of 21. They are exceptionally good in their respective lines, and are surrounded by a co. of more than ordinary ability. The Power of Gold 28-3.

At the People's Theatre the stock co. gave J. Z. Little's version of The World to a fair-sized audience 21, and made a very good impression. The scenery was especially fine.

The annual benefit of the Minneapolis Press Club was given at the Lyceum Theatre afternoon of 26 to an overflowing house. Volunteers from the Alexander Salvini, The Power of Gold, Ward and Vokes, and Aladdin, Jr., companies contributed to the pronounced success of the performance.

Emma Leeds, whose mother and brother reside in this city, died at Evansville, Ind., 21. She was connected with the Robertson co. Her early demise will be regretted by a host of friends in and out of the profession.

F. C. CAMPBELL.

PROVIDENCE.

The Kimball Opera co., with Corinne at the head, presented Hendrick Hudson at the Providence Opera House Oct. 22-27 to good houses. Denman Thompson in The Old Homestead 29-3.

The Two Orphans—a notable production—at Keith's Opera House, 22-27; Kate Claxton and Madame Janauschek were in the leading roles. Attendance very good. Hallen and Hart in Later On Oct. 29-3.

Harry Williams' Own co. did a good business at the Westminster week of 22, and gave a laughable specialty entertainment which, judging from the applause, was thoroughly appreciated. Boston Novelty co. 29-3.

Last week was an unusually good one at Lothrop's Opera House, in fact, the largest of the season. Katherine Rober appeared here for the first time this season in The Golden Giant, and her greeting was much in the nature of a reception. As Bet Fairfax the star was seen at her best, and her comedy work was at all times pleasing. Adequate support was given by William Farnum, Leonard Rowe, A. H. Field, J. E. McElroy, Lillian Mortimer, and Helen Lynde. The Colonel and I 29-3.

Norris Brothers' trained ponies and dogs opened in Music Hall 22 for a week.

The first in this season's series of concerts by the Boston Symphony Orchestra was given before a large and cultured audience in Infantry Hall 24. The bass solo, entitled "The Two Grenadiers," by Pol. Plancon, was received with storms of applause.

Stage Manager Charles A. Dunlap, of B. F. Keith's amusement enterprises, gave a private exhibition of his new illuminated electrical fountain in this city last week. Everything is automatic, and once started from the main, the fountain will operate itself, changing colors and designs. Mr. Dunlap's fountains have been displayed in Mr. Keith's theatres in New York, Boston, and Providence.

Gracie Emmett recently saved a little child from being run over by an electric car in Pawtucket.

At the invitation of J. N. Bruck and Everett Negus, of the Players' Club, Fall River, Mass., I attended the opening of Rich's new theatre in that city 22, and had a most enjoyable time.

Viola Bancroft was in town 24.

HOWARD C. RIPLEY.

NEW ORLEANS.

Herrmann the magician drew big houses at the Grand Opera House week of Oct. 21-27. Charles A. Haswin in The Silver King 18; Otis Skinner 4; Thomas Q. Seabrooke 11.

Gus Heege in Von Vonson did well at the Academy of Music 21-27. Blue Jeans 28; Effie Ellsler 4; 1492, 11.

At the St. Charles Theatre the Spider and Fly 21-27. The Dazzler 28; Tornado 4; James Wallick in Cattle King 11.

The French Opera co., sixty in number, with Manager Arthur Durien, arrived here on 23 and immediately began rehearsals for the opening of the operatic season on 3. The troupe will remain here for months and present a full repertoire of grand and comic opera.

Professor Herrmann and wife, who have done some hard traveling in the past two weeks, will rest here for a while after their performances at the Grand Opera House.

It is more than likely that Sam G. Kingston, now business manager, will manage Thomas Keene next season.

Jake Tannenbaum, manager of the Mobile Theatre, was in the city last week. He intends bringing South for a number of nights Herr Seidl's orchestra.

Frank Cox, architect of theatres, has returned to the city from Texas. He has completed the building of Peterson's Theatre, Paris, Texas; Cox's Opera House, Sherman, Texas (his own theatre), and has the new Galveston Theatre under roof. He has prepared plans for remodeling the Grand Opera House in this city, and is busily engaged on plans for the new Lyceum Theatre, at Atlanta, Ga., to cost $70,000; the new Savannah Theatre, at Savannah, Ga., to cost $85,000; and for the rebuilding of Sweeney and Coombs' Opera House, at Houston, Texas, to cost $25,000.

LAMAR C. QUINTERO.

ATLANTA.

The Dazzler drew good-sized audiences at the Grand Oct. 17, 18 and matinee.

The return of Effie Ellsler at the Grand 19, 20 and matinee brought out good-sized houses and élite audiences. Doris and A Woman's Power were the bills. Miss Ellsler received almost continuous applause throughout the three performances.

The Baldwin-Melville co. closed a very successful engagement at the Marietta Street Theatre 20. Mr. Baldwin tells me that he will play a return engagement this month.

At the Edgewood Avenue Theatre Mabel Paige opened to S. R. O. 23.

Sam T. Jack's Extravaganza at the Marietta Street Theatre opened to a crowded house of men 22.

J. K. Ohl, the *Constitution*'s chief dramatic critic, has returned from the East. His "A Man in Front" is a feature of Sunday's *Constitution*.

Herbert Matthews informs me that the list of attractions now being booked for the New Lyceum, through the American Theatrical Exchange, is reaching enormous proportions. It's a good thing. Push it along.

The members of the Effie Ellsler co. graced our principal thoroughfares on bicycles.

Oscar Murray has joined the Spider and Fly co. as property man.

Thomas W. Keene has sent his cheque for $10 to the Woman's Department of the Cotton States and International Exposition.

ALF. FOWLER.

GALVESTON.

The patrons of the Tremont Oct. 15 were refreshed with one of the brightest minstrel entertainments seen here in years, given by Al. G. Field's aggregation of clever performers. The liberal patronage and laudatory comments evoked were well deserved. Charles Dickson's introductory visit 16 in Incog. was greeted by an audience of fair dimensions, whose hearty demonstrations of approval plainly evidenced its appreciation of the meritorious performance. The Danger Signal 18 to a top-heavy house. Herrmann did a large business at advanced prices 19, 20, and though nothing startling was offered in the way of novelties, the former tricks and illusions were performed with accustomed skill and cleverness, eliciting the usual wonder and admiration. Mme. Herrmann's dances with calcium effects remain a prominent feature, and the musical contributions of Eddie Fox also merit commendatory notice. Thomas W. Keene and Country Squire underlined.

While in the city Professor Herrmann was the recipient of a fine pair of Texas steer horns, handsomely mounted, the gift of an admiring friend.

C. N. RHODE.

ST. PAUL.

At the Metropolitan Opera House, Willie Collier and a clever co. opened in A Back Number Oct. 21 to a good house. In the star's support are Louise Allen Collier, George W. Leslie, Mattie Earle, Helen Reimer, James R. Smith, who do excellent work in their respective roles. American Extravaganza co. 22-27.

David Henderson's strong co., with Anna Boyd in the title role, produced Aladdin, Jr., opening 22 to a full house and a fashionable audience at advanced prices. This spectacle surpasses any production of the kind ever seen on the St. Paul stage. Cleveland's Minstrels 28-31. The Charity Ball, a society event, 29; Joe Ott (The Star Gazer co.) 1-3.

At Litt's Grand Opera House, The Power of Gold was presented 21-27, opening to good houses. The principal characters were well taken by Frederick Summerfield, Barry Johnson, Hannah M. Ingham, Grace Lyndon, Gertrude Roberts, and E. T. Stetson. The Coast Guard co. 28-3.

GEORGE H. COLGRAVE.

KANSAS CITY.

Rose Coghlan and her co. appeared at the Coates Oct. 22-27 presenting Diplomacy, Forget-Me-Not, and A Woman of No Importance. With such artists as Frederic de Belleville, John T. Sullivan, J. W. Shannon, Cecil York and Maxime Elliott, the star was very strongly supported. Pauline Hall in Dorcas 28-3.

James J. Corbett at the Grand 21-27; audience only limited by the capacity of the house. He really has improved as an actor, and his co. is the strongest he has yet brought here, several excellent specialties being introduced. The stage ring scene used for the Drury Lane, London, production was brought here specially for this week. The Police Gazette prize belt was also exhibited as a special object of interest. In Old Kentucky 27-3.

Joseph Ott in The Star Gazer at the Ninth Street 21-24 did a good business. Barlow, Dobson and Powers' Minstrels 25-27.

Julia Marlowe-Taber and co. appeared in the first act of The Belle's Strategem at a matinee performance at the Coates 18 before a crowded audience.

At the Gillis U. T. C. was produced 21-27 with specialties sandwiched in between acts: Attendance good.

The Auditorium is advertised to be sold 30 under deed of trust securing $200,000 bonds on which interest is in default. It is a magnificent piece of property, costing over twice that much, and some one will get a bargain.

Francois Boucher and Rudolf King, violinist, and pianist, gave a recital at the Kronberg Conservatory 23. Boucher is an artist and delightful violinist. Rudolf King also made a brilliant success with his technique and piano numbers.

FRANK B. WILCOX.

DENVER.

The selection of A Wonderful Woman for presentation at the Lyceum week of Oct. 22-27 did not prove a good one, so the bill was withdrawn the middle of the week and Moths was substituted. In Moths the co. showed to particularly good advantage, about the best I think of anything yet produced. There will be another excellent performance when London Assurance is put on week of 28-3, as much preparation has been made for the event. Mrs. Cook will appear as Lady Gay. Henry Gibbs and his wife, Phyllis Rankin, are no longer connected with the co., but are still in town. Their absence in nowise affects the standing of the co. Messrs. Neill and Giffen will engage another ingénue to alternate with Miss Dailey, the present delightful occupant of that position.

Friends, a popular play in this city, was presented by the author's co. at the Tabor week 22-27. Mr. Royle was, as usual, accompanied by his wife, Selena Fetter, who is a favorite of Denver audiences. The whole co. was painstaking in its work and succeeded in drawing good houses. The Romandy concerts on Sunday nights are well attended. It is a first-class orchestra, and now places this theatre in a position to successfully handle any attraction that requires orchestral accompaniment. Week of 28-3 house dark.

Tony Farrell in Garry Owen drew good houses at the Curtis Street Theatre. The co. was satisfactory, and it gives a popular line of entertainment. The next attraction will be Conroy and Fox.

After election I have no doubt that theatrical business will be better. None of the theatres is having surprisingly large receipts at present. Political matters with us are of vital importance.

W. P. PEABODY.

BUFFALO.

The Star Theatre, under the management of W. H. Power, has brought about many changes for the better, and the season thus far has been remarkably successful. The Whitney Opera co. did a remarkable business in Rob Roy. Marie Burroughs played to large houses week of Oct. 22-27, and was warmly greeted on Monday evening. This is Miss Burroughs' first appearance in Buffalo. The Scapegoat was generally pronounced to be inadequate in exhibiting Miss Burroughs' peculiar talents satisfactorily, but her personality and ability assert themselves in many places, showing her to be a most capable actress. Lem Kettle 29-3.

At the Academy, James O'Neill in repertoire drew well. Mr. O'Neill is a former Buffalonian, and his townspeople are most loyal. Kyrle Bellew and Mrs. Brown Potter 29-3.

Old Glory brought out enthusiastic and patriotic audiences at the Lyceum Theatre during the past week. The Lyceum is now the home of the melodrama, and is enjoying a most prosperous season. The Derby Winner 29-3.

Manager Robinson is furnishing first-class vaudeville to his patrons at the Court Street Theatre, and the house is growing more popular every day. The gallery boxes are now being appreciated, and many improvements are noted. Lilly Clay co. 29-3.

At Shea's, Lew Harkins is back again, and Fred. McLelland is a great favorite. Edwina is most clever and original as a dancer, while Troja is still the reigning queen.

BRET HART.

MILWAUKEE.

The Tavary English Opera co. concluded a moderately successful week at the Davidson Oct. 20. The repertoire consisted of Lohengrin, Tannhäuser, Carmen and Rusticana, all of which were artistically rendered. The Davidson is dark this week, but will be reopened 29, when Aladdin, Jr, comes for a week.

Gus Heege's latest effort in farce-comedy, Rush City, fared well at the Bijou 21-7. It is no worse than other pieces of its kind and depends entirely upon the individual specialties of the company for favorable consideration. Messrs. Matthews and Bulger deserve particular mention for their honest efforts to please their audiences.

Donnelly and Girard appeared week of 21-27 at the Academy in The Rainmakers and their performances have been highly pleasing to good-sized audiences.

The People's presented a good bill week of 22-27 in Florence Miller's Specialty co. to good attendance.

The Mid-Winter Circus will open at the Exposition Building 4.

Director Louis Reinhard, of the Bijou Orchestra, has arranged a burlesque on a country orchestra which he introduced last week, and the selection makes a hit at each performance.

E. T. MCDONALD.

CHARLESTON.

The third annual presentation of Jane Oct. 17, 18 and matinee, though commendably presented by Manager Gustave Frohman's co., was not marked by large pecuniary results. Webster's curtain-raiser, One Touch of Nature, preceded the comedy.

Lillian Lewis' ambitious revival of Cleopatra 19, 20 and matinee was deserving of crowded houses. The living pictures at the close of each performance were the first in Charleston worthy of the name.

Cosgrove and Grant's Comedians gave a spirited performance of The Dazzler 22 to fair business. Hoyt's latest comedy, A Black Sheep, also drew a good house 23. Effie Ellsler 24, 25; Sam T. Jack's Extravaganza 29; Seabrooke Opera co. 29; 1492, 1; Warde and James 3.

The Excelsior Glee Club (local), under the direction of Prof. George Blummer, gave their first concert of the season 23 at German Artillery Hall. The Wilczek Concert co. assisted and helped to make the entertainment a pecuniary and artistic success.

The Ladies' Ariel Quartette of Boston will concertize at Y. M. C. A. Hall 1.

R. M. SOLOMONS.

INDIANAPOLIS.

Otis Skinner opened in His Grace de Grammont at the Grand Opera House before an élite audience Oct. 22. The star is supported by a strong co. The King's Jester was the bill for 23. Lady Windermere's Fan 25-27; Sowing the Wind 5-7.

At English's Opera House these are the current attractions: Sousa's Band 27; Augustin Daly's co. 29-31; William Barry 1-3; Down in Dixie 5-7.

N. S. Wood opened to S. R. O. at the Park Theatre 22, in The Orphans of New York. The Still Alarm 25-27; Vivian and De Monte's Specialty co. 29-31; She 1-3.

Rose Hill's Folly co. opened 22 at the Empire Theatre to a packed house in The Fakir's Daughter. Flynn and Sheridan 29-31; Our Country Cousin 1-3.

Otis Skinner was the recipient of much social attention while in this city.

G. A. RECKER.

OMAHA.

At Boyd's Theatre Rose Coghlan appeared Oct. 20 in Diplomacy, A Woman of No Importance, and Forget-Me-Not. Business fair; should have been better. The Hustler 21-23 to light houses.

Business at the Fifteenth Street Theatre has been unusually good the past week, the matinees being particularly well attended. Joe Ott in The Star Gazer 18-20 amused all by his quaint humor, while the specialty work of the support was good. Conroy and Fox 21-24. Hot Tamales made a great hit. The fun is of the noisy kind, but the leaders keep up a two-minute pace clear through the performance, and though the piece ends with several interesting courtships undecided and the upright young clerk resting under the charge of forgery, one forgets such trifles until they are blocks from the theatre. The Elks attended in a body Monday, and gave a reception to the co. at the lodge rooms after the performance.

J. R. RINGWALT.

SAN ANTONIO.

Herrmann appeared at the Grand Opera House Oct. 15 before a packed house. Charles Dickson, supported by a very good co., 17, 18 presented Incog. and A Jolly Good Fellow; both good performances, and business fair. Field's Minstrels 21, 22 to good business; performance excellent.

For the rest of the month we have underlined at the Grand The Danger Signal 23, The Tornado 27, Archie Boyd 29, and T. W. Keene 30, 31.

It is now the season of the badger fight, for which San Antonio is so noted, and Manager Walker is taking special pains in showing these marvelous fights to the members of the profession not yet initiated. Last week a member of Hanlon's Superba co. was a heavy loser on one of the fights, and it was a very exciting one. Al. Field was to have witnessed one to-day, 22, but no badger could be procured.

George W. Barnum, who left the Dickson co. at New Orleans, rejoined it here.

WILLARD L. SIMPSON.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Roland Reed opened Oct. 18 in The Politician to a crowded house. Isadore Rush as Cleopatra Sturgess was excellent. Mr. Reed was called on for a speech, and in a few well chosen words expressed his thanks on behalf of his co. and himself, for the generous reception extended to them. Mr. Reed referred to his visit here last November, when he was stricken down with fever, and feelingly expressed his gratitude for the many kindnesses then extended to him by the citizens of Toronto. Charley's Aunt 22-27 opened to a very large audience. The Lost Paradise 29-31.—Toronto Opera House (Ambrose J. Small, manager): Reilly and Woods opened 22 to a very large house. The Life Guard 29-3.—Academy of Music (F. W. Stair, manager): Marie Sanger Burlesque co. 22-27; good business. Reeves and Palmer's Cosmopolitan co. 29-3.—The Musee is drawing the usual crowd.—Items: The Massie Music Hall was crowded 19, the attraction being W. S. Ramsay in his Trip Arip Around the World, and under the auspices of the Royal Grenadiers. Attendance, 4,000.—Professor Gleason, with his horse show, was at Mutual Street Rink 23-27, and doing good business.—E. K. Franklin, representing M. S. Robinson, was in town 24.

MONTREAL.—Queen's Theatre (Sparrow and Jacobs, managers): The Burglar Oct. 22 opened to fair business; Little Gertie Carlisle as Editha made a big hit. Marie Louise Bailey, pianist, 25-27. Camille D'Arville Opera co. 29-3.—Theatre Royal (Sparrow and Jacobs, managers): J. S. Dowling and Myra L. Davis opened to a crowded house in The Life Guard 24. Reilly and Woods 29-3.—Opera Français (Ed. Hardy, manager): Mlle. Nitouche was presented to big business 18-20. Mme. Bouit as Denise made another hit. Les Deux Timides and Le Supplice d'un Homme, comedies, were presented, in which MM. Milo and Fetis did some excellent work. Mme. L'Archduc 25-27.—Items: The Academy of Music was dark last week owing to the disbanding of the Davy Jones Opera co. Joe Grismer and Phœbe Davies in The New South.

HALIFAX.—Academy of Music (H. B. Clarke, manager): Grau's Opera co. in Paul Jones, and Tar and Tartar to good business Oct. 22-27. Edith Mason, the prima donna, has been making a more favorable impression than ever this season, and all her solos are encored nightly. Harry Lindley 29.

ST. JOHN.—Opera House (A.O. Skinner, manager): Leighton Stock co. Oct. 22-24 in The Plunger, Damon and Pythias, and Inside Track to fair houses. Mr. Leighton is good; the rest of the co. indifferent.

ST. CATHARINES.—Grand Opera House (H. G. Hunt, manager): The Larsen Comedy co. (repertoire) closed a successful week Oct. 20. Samson 27; Nelly Gauthony 29.

ST. THOMAS.—Opera House (T. H. Duncombe, manager): The Kid Oct. 18; large audience; satisfactory co. Pay Train 23.—Item: Frank E. Morse, manager of The Kid co., will sever his connection with that organization 27 in Detroit.

HAMILTON.—Grand Opera House (T. Reche, manager): Holden Comedy co. week of Oct. 15-20; popular prices prevailed and good business resulted. Roland Reed in The Politician 23; Marie Burroughs in The Scapegoat 27; Marie Sanger co. 29; Miss Gauthony 30, 31; Lost Paradise 1.

CHATHAM.—Grand Opera House (W. W. Scane manager): The Kid Oct. 20; full house. Holden Comedy co. 22-27 in repertoire.

VICTORIA.—Theatre (Robert Jamieson, manager): Ezra Kendall in The Substitute Oct 17; fair business. Charley's Aunt 23.

OTTAWA.—Grand Opera House (John Ferguson, manager): James O'Neill in Virginius and Monte Cristo Oct. 18, 19; élite audiences; fully 300 people were turned away on the second night. J. Walter Kennedy as Samson 22, 23.—Item: P. Gorman, of this city, has gone to New York on theatrical business.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): Ida Van Cortland in repertoire gave satisfactory performances to good business Oct. 15-20.

GOSSIP.

Mora opened at Schnectady recently to standing room only, and many were turned away.

The Pat Rooney Comedy company will be entirely new this season, with the exception of the Rooney family. Lord Rooney has been rewritten and improved. Manager J. A. Darnaby says that the piece is booked solid after Dec. 2; the wardrobe is all new and the paper is highly artistic and attractive.

A Glimpse of Paradise was given at the Criterion Theatre, Brooklyn, recently by the Leonian Dramatic Society. Eva Fortune made a pronounced hit in the leading part.

Primrose and West's Minstrels played in Philadelphia recently to $6,100.

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CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—Academy of Music (Brady and Miller, managers): Betsy Hamilton lectured Oct. 19, 20 and matinee to a large business. Milton Nobles to a very large audience 22.

MONTGOMERY.—McDonald' Theatre (G. F. McDonald, manager): M. B. Leavitt's Spider and Fly co. to good business, matinee and evening, Oct. 17. Von Yonson, with Gus Heege in the title role, 20; fair business. Barlow Brothers' Minstrels 22.==Montgomery Theatre (S. E. Hirscher and Brother, managers): Hoyt's A Black Sheep played a return engagement to a good house 17. The Silver King 25; Milton Nobles 26, 27.==Item: John Temple Graves opens the Lyceum course; subject, "The Reign of the Demagogue," 22.

SELMA.—Academy of Music (B. F. Toler, manager): Spider and Fly Oct. 16; good house. The Silver King 20.

MOBILE.—Theatre (J. Tannenbaum, manager): A Black Sheep Oct. 15; large house. Spider and Fly 19, 20; business fair. Milton Nobles in repertoire 23, 24 to very good business.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): The Dazzler Oct. 16; fair house. Effie Elisler 17, 18; fair houses. Milton and Dollie Nobles 20, matinee and evening, to good houses. Silver King 22; small house. Von Yonson 31; Innes' Band 3.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (Walker and Rigsby, lessees; G. B. Nichols, manager): Barlow, Dolson and Powers' Minstrels Oct. 19, 20; fair business. Neil Burgess' County Fair 24; Alba Heywood 25; Mr. Barnes of New York 26.

FORT SMITH.—Grand Opera House (S. C. Hunt, manager): Barlow, Dolson and Powers' Minstrels Oct. 22; Rev. Sam Jones 23; Neil Burgess 27.

HELENA.—Grand Opera House (Newman and Lehrman, managers): Barlow, Dolson and Powers' Minstrels, booked for Oct. 29, failed to appear. They were attached at Little Rock. Mr. Barnes of New York 25; Sam Jones 27.

PINE BLUFF.—Merrill Institute (W. W. Locke, secretary); Harvard Quartette Oct. 19; large house.==Opera House (E. W. Martin, manager): Rev. Sam Jones to a light house 20.

HOT SPRINGS.—Opera House (J. W. Van Vliet, lessee and manager): Rev. Sam Jones lectured to a good house Oct. 16. Barlow, Dolson and Powers' Minstrels 18; fair house. Mr. Barnes of New York 23; The Colonel 26; Edgewood Folks 27; Charles Dickson 29.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Charley's Aunt was presented by Charles Frohman's co. to a large audience 6.==Items: Ed. W. Mansfield, for two years treasurer of the Fisher Opera House, has severed his connection with the house, and leaves for New York 19. Wilber Butler will succeed him.

OAKLAND.—Macdonough Theatre (Charles E. Cook, manager): In Old Kentucky to good business Oct. 10-13; Daniel Sully co. 21, 22; O'Neill, Washington, D. C., 23.==People's Theatre (W. L. Wilkins, manager): James A. Reilly, supported by May Templeton and Master Robert Reilly, appeared in The Broommaker Oct. 15-21.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Jacob Litt's In Old Kentucky opened to large business Oct. 18 which continued 19-25.==Grand Opera House (E. W. Benson, manager): Mr. Monte Cristo, Jr., with new faces, scenery, and costumes drew well 15-21. The Merry War 22.==Burbank Theatre (Fred. A. Cooper, manager): Hoodman Blind, with vaudeville between the acts, did a good businesas week ending 20. The Silver King 22.==Imperial Theatre (Gottlieb, Lehman and Ellinghouse, managers): Good houses ruled during the week.

COLORADO.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Edwin Royle's Friends co, Oct. 19; S. R. O.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Edwin Royle's Friends Oct. 20; good business.

ASPEN. Wheeler Grand Opera House (J. J. Ryan, manager): Edwin Royle's Friends co, Oct. 16; S. R. O.; good performance. Patti Rosa 8.==Item: Home talent will present The Vagabond and another short farce about the middle of the month at the Tivoli Theatre.

LEADVILLE.—Weston Opera House (J. H. Cragg, manager): Edwin Royle's Friends was presented to a very large house Oct. 17. The orchestra had to occupy the stage.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Lew Dockstader's Minstrels drew a large and delighted audience Oct. 17. Walter Sandford's realistic production of The Prodigal Daughter drew two of the largest crowds of the season 18, 19, and made a good impression. Sadie Martinot and Max Figman as joint stars in The Passport gave a finished performance to good business 20. Hallen and Hart 23; William Gillette in his new comedy, Too Much Johnson, 26, 27.==Grand Opera House (G. B. Bunnell, manager): The Trolley System, a satire on the trolley cars, was presented 17, 18. Paul Kauvar drew good-sized audiences 19, 20. Charles E. Blaney's latest success, A Baggage Check, opened 22 for three nights to good-sized houses. Two Sisters 26, 27.

BRIDGEPORT.—New Park City Theatre (Parsons and Jennings, managers): Sadie Martinot and Max Figman, in The Passport Oct. 19; fair house. Stuart Robson's Bertie in The Henrietta was seemingly better than ever 20, and a large house applauded his co. Hallen and Hart's 'last edition' of Later On drew a big house 22. Dan McCarthy was tendered a complimentary benefit 23, 24. Big business and general satisfaction. Pawn Ticket 209, 25; Kellar 30.==The Auditorium (Belknap and Rowland, managers): Lew Dockstader's Minstrels 18; large house. The Trolley System pleased 19, 20. George Dixon's Vaudeville co. 23; large business. Bates Brothers Humpty Dumpty did well 24. The Baker Opera co. 27, 28.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Corinne in Hendrick Hudson pleased large audiences Oct. 17, 18. Hoss and Hoss 19, with Jacques Kruger featured, surrounded by a versatile co., to good business. The Two Sisters 20; good-sized house. Bartholomew's Horses 23, 24; satisfactory business. Dan McCarthy 26, 27.==Items: The City Guard, a local military company, entertained the Worcester Light Infantry 22. As a part of the evening programme they purchased the parquette of Proctor's to witness Callender's Minstrels, but the minstrels cancelled and, in lieu the entire house of Allyn Hall was secured which they occupied with their guests and friends. A vaudeville ball was presented assisted by Jewett, the magician, and the Worcester Band.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Stuart Robson in The Henrietta Oct. 18; good house. The Two Sisters 22; fair house. Bartholomew's Equine Paradox 25-27.==Opera House (J. W. Ringrose, manager): Manager Ringrose cancelled Forrester's Specialty co. after 22.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): Two Sisters Oct. 19; very fair house. U. T. C. 23; fair parquet and full galleries. Bartholomew's Horses 29-31; McCombie's Boston Ideal Opera co. engagement changed from 24 to 12; City Sports 7. Lost in Egypt 15.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): Lew Dockstader's Minstrels delighted a large audience Oct. 19. U. T. C. to fair business afternoon and evening of 20. Sadie Martinot and Max Figman appeared in their comedy, The Passport, 22; large audience. The Two Sisters 23; good-sized audience.==Parlor Opera House: A co. of clever people, including Eva Swinburne and Alice Howard, attracted large audiences nightly.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): Paul Kauvar to a light house Oct. 18. Robin Hood 26; crowded house. Kate Claxton in Two Orphans 30; Seidl's Orchestra 1.==Reid's Opera House (A. H. Harris, manager): The Up to Date Concert co. composed of Maud Morgan, violinist; Marcella Lindh, soprano, and three other well-known artists, gave an admirable concert to a large audience 22.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): Lew Dockstader's Minstrels Oct. 20; good house.

WINSTED.—Opera House (J. E. Spaulding, manager): The Bubb Comedy co. Oct. 15-20; large and enthusiastic audiences.==Item: Alice Kemp, of the Bubb co., during her stay in town, made a pleasant visit with a brother, who is a resident of this place.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., owners and managers): Stuart Robson presented The Henrietta at advanced prices to a good house Oct. 19.

DELAWARE.

WILMINGTON.—Grand Opera House (W. W. Williamson, manager): Marie Wainwright Oct. 15; good business. 1492, 29; big house. A Country Sport 22; large and well-pleased audience. George Dixon Vaudeville co. 24; Edward Harrigan 27.==Academy of Music (Fred. A. Thomas, manager): The Galley Slave 25-27.

FLORIDA.

JACKSONVILLE.—Park Opera House (George V. Burbridge, manager): Carl A. Haswin gave an excellent performance of The Silver King to a good house Oct. 17. The Dazzler 24; Jane 27.

OCALA.—Marion Opera House (J. W. Sylvester manager): Jane 6; Baldwin-Rogers' Comedy co., supporting Rogers Sisters, 12-17.

PENSACOLA.—Opera House (J. M. Coe, manager): A Black Sheep Oct. 17; good house. Spider and Fly 18; fair house. Milton Nobles in For Revenue Only 25.

GEORGIA.

SAVANNAH.—Theatre (T. F. Johnson, manager): Gus Heege in Von Yonson Oct. 17; business good. Frohman's co. in Jane 19; fair business. The performance was somewhat marred and the co. irritated by the boisterous laugher of an individual whom the local papers termed "The Laughing Man," or rather Jack. The audience finally becoming disgusted, hissed, and the fool laugher suddenly subsided. A Black Sheep to a S50 house 22. The Dazzler, return engagement, 23; good business. Isle of Champagne 31; 1492, 2, 3; In the Name of the Czar 5; Warde and James 7, 8.==Item: E. G. Stone, manager of Lillian Lewis co., met with a painful accident Oct. 22. He was about to catch a train, missed his footing and sprained his ankle, necessitating his return to the hotel, where he will be compelled to remain for a day or two.

ATHENS.—New Opera House (James Barrow, manager): Ex-Gov. Bob Taylor delighted a large audience 19. Lillian Lewis 25.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Carl Haswin in The Silver King Oct. 19; large audience. Ex-Gov. Bob Taylor lectured on "Visions and Dreams" before a select and delighted audience on 22. Maude Atkinson 25-27.

ROME.—Nevin's Opera House (James B. Nevin, manager): Mabel Paige co. appeared week of Oct. 15-20.

AUGUSTA.—Grand Opera House (S. H. Cohen manager): The Dazzler Oct. 19; good business. Thomas Q. Seabrooke 29; 1492, 31; Warde and James 2.

ALBANY.—Grand Opera House (Abe Harris, manager): Rogers Sisters Oct. 22, 23; good business. Maude Atkinson 29, 30.

BRUNSWICK.—L'Ardoso Opera House (F. A. Dunn, manager). Jane Oct. 22, 23; large house, but small 23. Lillian Lewis as Cleopatra 31.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and co., managers): The Calhoun Opera co. Oct. 15, 16 gave two excellent performances of The Black Huzzar and Amorita to good houses. W. S. Cleveland's Minstrels 17; S. R. O. The Derby Winner 13; packed house. Walker Whiteside in Hamlet to a fair house 22.==Gossip: The Woman's Club gave a five o'clock tea in honor of Walker Whiteside on 22. Mr. Whiteside delivered an address on Hamlet. In the evening the members of the club attended the performance in a body and at the close presented the star with a beautiful floral offering.—John J. Nolan closed with Cleveland's Minstrels here 17 and returned to Boston for a much needed rest.—Banks Winter was the guest of the Elks during his stay in the city.—Manager Cleveland states that he is consummating a deal to tour Australia with his co. at the end of the season.—A. H. Spink, of The Derby Winner, has entirely rewritten the first act of his piece, which has been a record-breaker in the last five weeks. Mr. Spink is well and favorably known in Peoria. While here he was the guest of his friend, ex-Chief of Police Charles Flynn, president of the Peoria Baseball Club.—Prof. Len H. Salsbury, leader of the orchestra, at the Grand, is at work on a new opera which will shortly be put on by local talent.

ALTON.—Temple Theatre (William M. Sauvage, manager): The Land of the Midnight Sun Oct. 15; small business but pleased the audience. The Charity Ball 19; crowded house.==Item: Mabel Strickland, of the Charity Ball, has been for the past fortnight a visitor in this city, the guest of Col. and Mrs. Willis Brown, at the Western Military Academy.—W. C. Comp's House Show 20, matinee and evening, drew good houses. The Devil's Auction 22; large house. Pauline Hall in Dorcas 27.

AURORA.—Opera House (Dwight Goddard, manager): A Trip to Chinatown Oct. 17; large house. Charles A. Loder in Oh, What a Night 22, under auspices of the Order of Foresters to S. R. O.==Item: Manager Fred Shickler has resigned and Dwight Goddard was selected by the directors to manage the house.

ROCK ISLAND.—Harper's Theatre (J. E. Montrose, manager): Walker Whiteside presented Hamlet Oct. 17; large and fashionable audience. Shaft No. 2, 20; Frohman's Jane 24; Old Kentucky 27; Calhoun's Opera co. 31.

GALESBURG.—New Auditorium (F. E. Berquist, manager): Walker Whiteside Oct. 19; large audience. Paige's Players, 22-27, opened to S. R. O. Devil's Auction 29; Rose Coghlan 30; Home Theatricals 1, 2, Murray and Mack 5; Cross Roads of Life 7, Trip to Chinatown 10; Danger Signal 13; James J. Corbett 15.

CLINTON.—Rennick Opera House (John B. Arthurs, manager): Mrs. Florence English lectured Oct. 23; fair business.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): Cleveland's Minstrels Oct. 15; large audience. The good work done in A Midnight Sun pleased a fair-sized audience 17. Old Kentucky 19; S. R. O. The Rising Generation booked for 20, did not appear. The audience which saw A Clean Sweep was not large but well entertained 22.==Item: George Fawcett has been succeeded by E. L. Snadler as Joe Larcy in Old Kentucky.

STERLING.—Academy of Music (Garland Gaden, manager): Little Trixie Oct. 18; good business. George Watson, of the co., has many friends here who are pleased to note his success. Cleveland's Minstrels 20; S. R. O. at advanced prices; everyone pleased.

LITCHFIELD.—Rhoades's Opera House (Hugh Hall, manager): May Vokes in Right and Wrong Oct. 19; Lost and Won 20 and Arabian Nights 21; good performance; light attendance. A Clean Sweep 26.

ANNA.—Miller's Opera House (R. Lynn Minton, manager): The Charity Ball Oct. 16; good performance. Little Trixie 30; Fast Mail 7. Lady Windermere's Fan 13.==Item: Dan Perrine, the baritone singer, has closed with Barlow Brothers' Minstrels and has returned to this city.

EAST ST. LOUIS.—McCasland Opera House (J. W. Reed, manager): James J. Corbett in Gentleman Jack Oct. 19; S. R. O. Receipts —, Charles Vale's Devil's Auction 21; large audience. The Tornado 22; fair audience. A Clean Sweep 28; Fast Mail 3.

MONMOUTH.—Patee Opera House (Webster and Perley, managers): Walker Whiteside in Hamlet Oct. 18. The engagement was made a society event, and a large audience enjoyed the performance.

ROCKFORD.—Opera House (C. C. Jones, manager): The Wilbur co. week of Oct. 15-20; good business.==Item: Manager Jones crossed the hot sands at the institution of Tebala Temple, Ancient Arabic Order Nobles of the Mystic Shrine 18.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Frank Daniels' co. in Dr. Cupid Oct. 15; fair sized audience.

MATTOON.—Dole's Opera House (Charles Hogue, manager): Frohman's Charity Ball Oct. 20; large and enthusiastic audience. Walker Whiteside 26.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): Prof. S. A. Roche, musicist, to overflowing houses Oct. 18. Max Smith Robbins in Trixie 25. Walker Whiteside in Merchant of Venice 29. Charles L. Davis in Alvin Joslin 29.

DECATUR.—Grand Opera House (F. W. Haines, manager): Potter-Bellew co. gave In Society to an elite audience Oct. 16. In Old Kentucky 18; full house. Julia Marlowe in The Love Chase 22; large house. Barney Ferguson 23; Pauline Hall in Dorcas 25.

BLOOMINGTON.—New Grand (C. E. Petty, manager): A poor co. played Frank Daniels' Dr. Cupid 16 to deservedly small business. In Old Kentucky 17, S. R. O. The Derby Winner 20; top-heavy business. Cleveland's Minstrels 22; fair business.

QUINCY.—Empire Theatre (H. Charles, manager): Land of the Midnight Sun Oct. 16; fair performance; top-heavy house. In Old Kentucky 20; S. R. O. Charles H. Yale's newest Devil's Auction 23, 24; Pauline Hall 27.

DANVILLE.—Grand Opera House (A. W. Heinly, manager): Eva Fay filled the house Oct. 22. Barney Ferguson co. gave an excellent entertainment to good business 23.==Item: La Pearl's Winter Circus is doing good business.

LA SALLE.—Zimmermann's Opera House (E. C. Zimmermann, manager): A Clean Sweep Oct. 17; fair house. The Brownies (local) 19; full house. Oh, What a Night! 24.

JOLIET.—Opera House (William H. Hulshizer, manager): In Old Kentucky Oct. 16; large audience. Rush City 20; fair business. Oh, What a Night! 22; good house. Ship of State cancelled. A Wild Duck 29; Tennessee's Pardner 31; The Hustler 3; George Dixon's Specialty co. 6; Lost in New York 9.

ELGIN.—De Bois Opera House (F. W. Jencks, manager): A Trip to Chinatown Oct. 18; large audience. Charles A. Loder in Oh, What a Night 20; fair business. A Summer Blizzard 22; fair house.

EFFINGHAM.—Opera House (Warren and Austin, managers): Gustave Frohman's Charity Ball co. gave a fine performance to a good house Oct. 22. Walker Whiteside in Hamlet 27 also to a good house. Andy Amann in A Clean Sweep 1; May Smith Robbins in Little Trixie 8.

MOLINE.—Auditorium Opera House (Woodyatt and Cumpson, managers): Police Inspector Oct. 17; fair business. Little Trixie pleased a fair-sized audience 20. Shaft 2, 22; business fair.

PANA.—Hayward's Opera House (Lou Rodey, manager): The Charity Ball pleased a large and appreciative audience Oct. 24. The Fast Mail 31.

INDIANA.

EVANSVILLE.—Grand (King Cobbs, manager): James J. Corbett in Gentleman Jack Oct. 18; packed house. The Girl I Left Behind Me 20; crowded house. Pauline Hall in Dorcas 22; good house. Tornado 25; Coon Hollow 30.==People's (T. J. Groves, manager): Alba Heywood in Edgewood Folks 21; crowded house. The Punch Robertson co. in repertoire 22-27; Robert Gaylor 28.

UNION CITY.—Cadwallader's Theatre (C. H. Cadwallader, manager): The Dazzler Oct. 18; fair house. Police Patrol 20; good house. N. S. Wood 25; Across the Potomac 27; The New Boy 30; The Tornado 2.

COLUMBUS.—Crump's Theatre (R. F. Gottschalk, manager): Sousa's Band Oct. 27; The Prima Donna 2; Devil's Auction 7; Gloriana, which was billed for 25, Mr. Hasbrouck writes, sold out and is to reorganize and book a new route.

ELWOOD.—Opera House (P. T. O'Brien, manager): Sam J. Burton in Si Perkins failed to please a large audience Oct. 19.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Charles Loder in Oh, What a Night!, for the fourth time in this city, Oct. 17; good house. Sam T. Jack's Creoles 20; fair business. Country Cousin 25; The Dazzler 29; Gloriana 3.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Julia Marlowe Taber in The Love Chase Oct. 23; large advance sale. The Dazzler 25; Sousa's Band in sacred concert 28.

FRANKFORT.—Columbia Theatre (G. V. Fowler, manager): Wales' Comic Opera co, Oct. 18 pleased a good-sized audience. N. S. Wood in Lost in New York 20 to small business. The Dazzler 23; Kelley and Angell 25-27; Walker Whiteside 30.

MARION.—Sweetzer's Opera House (W. A. Livermore, manager): N. S. Wood in The Orphans of New York Oct. 18; good house. The Wales Opera co. in Athenia 19 to the capacity of the house. The Dazzler 20; large audience. Si Plunkard 24.

WASHINGTON.—Opera House (Horrall Brothers, managers): Alba Heywood in Edgewood Folks Oct. 19; good-sized house. Coon Hollow 29; Walker Whiteside 2.

FORT WAYNE.—Masonic Temple (Studer and Smith, managers): Leonard Wales Opera co. in Athenia Oct. 21; large house. Mr. Wales is a former Fort Wayneite and was in the newspaper business in this city for several years. He was warmly received.

TERRE HAUTE.—Naylor's Opera House (Robert L. Hayman, manager): The Potter-Bellew co. delighted a good-sized audience Oct. 17 with In Society. Duffy's Blunders to a big house 20.

LOGANSPORT.—Dolan's Opera House (S. B. Paterson, manager): Wales Opera co. in Athenia Oct. 16 pleased a large audience at advanced prices. Barney Ferguson in Duffy's Blunders 19; large and well-pleased audience. The Dazzler 24; Sousa's Band 28.

NEW ALBANY.—Opera House (J. D. Cline, manager): Ray Sisters 6.

ELKHART.—Bucklen Opera House (David Carpenter, manager): N. S. Wood's co. in The Orphans of New York Oct. 16; good house. The Ozooks Electric Minstrels 20; full house. Angell's Comedians opened a week's engagement to S. R. O. 22.

DUNKIRK.—Todd's Opera House (Murray Waltman, manager): Peter Hailwood in Peter Peterson Oct. 18; good house. Earle Graham in repertoire 22-27.

PERU.—Emerick's Opera House (F. G. Emerick, manager): J. C. Lewis in Si Plunkard Oct. 23; good business.

MUNCIE.—Wysor's Opera House (H. R. Wysor, manager): Cosgrove and Grant's Dazzler Oct. 19; crowded house.

VINCENNES.—Green's Opera House (C. G. McCord, manager): Baldwin-Melville co. in repertoire to crowded houses week of 8-13. Alba Heywood in Edgewood Folks and the curtain-raiser, Down in Injunny, made a good impression on his first appearance here 18. Pauline Hall in Dorcas 24.

GOSHEN.—Opera House (Rogers and Krutz, managers): Charles A. Loder in Oh, What a Night Oct. 18; S. R. O.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Si Perkins Oct. 20; good business. Ben Hur, by home talent, 24-26.==Grand Opera House (Frank McGilbert, manager): Our Flat 22; good business. Across the Potomac 29.

IOWA.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Calhoun Opera co. sang Amorita to a large audience Oct. 19. Walker Whiteside in Richelieu 20; large and enthusiastic audience. Mr. Whiteside was recalled after each act and at the end of the curse scene. Lelia Wolstan as Julie and Frederick Vroom as Baradas ably seconded Mr. Whiteside, and the remaining parts were adequately filled. In Old Kentucky 25; Devil's Auction 27. Rose Coghlan 31.==Item: Mr. Whiteside was tendered a reception on the afternoon of 20 at the home of a society leader, on which occasion he gave an interesting talk on the future of the classic drama.

DES MOINES.—Foster's Opera House (William Foster, manager): Rush City Oct. 17; large business. Calhoun Opera co. 24, 25; The Hustler 26; Jane 29; Charity Ball 30, 31.==Grand Opera House (William Foster, manager): A Cracker Jack gave three performances to top-heavy houses 19, 20; 4-11-44, 2. Charles A. Loder 3; Jack Fowler 5-10.==Items: Frank J. Baker, formerly with Gloriana, and who has been here since 9, left for Waco, Tex., 17, where he will go in advance of the Iowa State Band. Word has been received here that Neaville's Troubadours, under the management of C. F. Morrell, closed at Brookfield, Mo., 13.

DUBUQUE.—Grand Opera House (William T. Rochl, manager): Conroy and Fox in Hot Tamales Oct. 17; profitable patronage. Shaft No. 2, 19; fair audience. A Cracker Jack 22; small house. A Trip to Chinatown 5. In Darkest Russia 6.==Gaiety Theatre (Andrew W. McLimont, manager): Variety performance to fair business.==Items: Alfred Rowland is no longer connected with the Gaiety Theatre. Bobby Beach, of Beach and Bowers Minstrels, is in the city.

MUSCATINE.—Columbia Opera House (W. G. Montroe, manager): Wilson Theatre co. Oct. 15-17, crowded houses. June 25; Calhoun Opera co. 29.==Item: Manager Montroe is making some improvements to the Opera House and enlarging the stage.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): The Star Gazer Oct. 15; fair business. Rice, Wolford and Sheridan co. 18-20; large audiences.

FORT MADISON.—Eichler Grand (C. H. Salisbury, manager): June 17; good business. Police Inspector 19; poor business. Home talent concert to big business 22.

IOWA CITY.—Opera House (Perry Clark, manager): Henry George lectured to a crowded house Oct. 15. Wilson Theatre co. 18-20; good business. Jane 26; Corse Payton 5-10.

CHARLES CITY.—Holbrith Opera House (May and Despres, managers): Buchanan Comedy co. 5-10.==Item: May and Despres' lease expired 16. Charles H. Shaw will manage the house for the rest of the season of '94-95.

CLINTON.—Davis' Opera House (William McMillan, manager): Calhoun Opera co. in The Black Hussar Oct. 23; Murray and Mack in Finnigan's Ball 31.

MARSHALLTOWN.—Odeon Theatre (Ike Speers, manager): Hot Tamales Oct. 19; big business. Calhoun Opera co. in Amorita 26; The Charity Ball 29.

SIOUX CITY.—Peavey Grand (E. L. Webster, manager): Rose Coghlan in Diplomacy Oct. 18; fair business. Conroy and Fox in Hot Tamales 20; full house.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): The Derby Winner Oct. 15; crowded house. Rush City 18; S. R. O.

KEOKUK.—Opera House (D. L. Hughes, manager): Jane, with Lady Fortune for a curtain-raiser, Oct. 18; large audience. The Police Inspector 20; top-heavy house.==Item: The Gloriana co. spent a vacant week here, and occupied boxes at the Jane performance.

CEDAR RAPIDS.—Greene's Opera House (F. A. Simmons, manager): Conroy and Fox gave a good performance in Hot Tamales Oct. 18; fair house. Rush City pleased 19. Corse Payton in repertoire 22-27; Charles A. Loder 29.

CRESTON.—Opera House (J. H. Patt, manager): A Tallow Candle Oct. 17; fair business. Jack Fowler 22-27; Jane 2.

COUNCIL BLUFFS.—Dohany Theatre (John Dohany, manager): A Cold Day and Chip o' the Old Block Oct. 17; full house. Ed. Cogley is a Council Bluffs boy. He made a decided hit. A Tallow Candle 22; fair-sized house.

DECORAH.—Grand Opera House (C. J. Weiser, manager): Davis' U. T. C. 5; Al. Field's Minstrels 20; Bunch of Keys 23.

INDIAN TERRITORY.

ARDMORE.—Anderson's Opera House: Payton stock co. Oct. 16-20; Shaw and Craig's Jack and Jill co. 22.

KANSAS.

ATCHISON.—Theatre (E. S. Brigham, manager): Rev. Duncan McGregor lectured to a very small audience Oct. 19.==Item: Bertha Rohr, formerly of Atchison, who joined the Eunice Goodrich co. as pianist, has been given a leading role in the cast of that co. Miss Rohr has had the benefit of a fine musical education, and her singing is attracting attention.

WINFIELD.—Grand Opera House (T. B. Myers, manager): Charles H. Yale's Devil's Auction to the capacity of the house at advanced prices Oct. 16. Brownlee and Handy's Monarch Minstrels, headed by Jerry Hart, 19 to a meagre house. Charley's Aunt 29.

WELLINGTON.—Woop's Opera House (H. P. Hall, manager): Mahara's Minstrels Oct. 19; good house. Charley's Aunt 27.==Auditorium (Charles J. Humphrey, manager): The Yaw Concert co. 3.

JUNCTION CITY.—Opera House (Thomas W. Dorn, manager): Charley's Aunt Oct. 20; audience large and well pleased.

FT. SCOTT.—Davidson Opera House (Harry C. Ernich, manager): Charles H. Yale's latest Devil's Auction Oct. 19; crowded house.

WICHITA.—Crawford's Opera House (George N. Bowen, manager): The Spooner Comedy co. week ending October 29 in A Fight for a Million, The Dean, The Buckeye, Fanchon the Cricket, Esther's Guardian, Little Miss Maud, and No. 468. This co. is very popular here, and played to good business.

HUTCHINSON.—Opera House (Morris R. Cain, manager): Stewart and Halliday's Musical Comedy co. Oct. 17, 18; light business.

LEAVENWORTH.—Crawford's Grand Opera House (E. C. Davis, manager): Rusco and Swift's U. T. C. Oct. 15; fair audience. 4-11-44, 21; good business.

KENTUCKY.

WINCHESTER.—Opera House (E. L. Kinneman, manager): Charles L. Davis in Alvin Joslin Oct. 18; big business. Hettie Bernard-Chase 23, 24.

BOWLING GREEN.—Potter's Opera House (J. M. Robinson, manager): Bennett Sisters Oct. 22-24; Otis Skinner in His Grace de Grammont 29.

PARIS.—Grand Opera House (Scott and Mitchel, managers): Thomas Q. Seabrooke in The Isle of Champagne Oct. 19; largest house of the season; everybody well pleased. The Girl I Left Behind Me 26; Lady Windermere's Fan 2; Mr. Barnes of New York 6; A Black Sheep 9; Von Yonson 12.

PADUCAH.—Morton Opera House (Fletcher Terrell, manager): The Girl I Left Behind Me Oct. 18; crowded house.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): Alba Heywood co. in Down in Injunny and Edgewood Folks Oct. 20; fair house; performance well received. Gloriana 23; canceled. Robert Gaylor in Sport McAllister 29; James B. Mackie in The Side Show 3; Devil's Auction 10.

HENDERSON.—Gaines Opera House (S. Tribble, manager): Punch Robertson co. Oct. 29-27.==Item: Alix Rogers, formerly manager of the Hopkinsville Opera House, has accepted the management of the Park Theatre, and will take charge 1. Rose Coghlan will open this house 16 in Diplomacy. A ball will be given in the house after the performance.

MAYSVILLE.—Washington Opera House (E. L. Kinneman, manager): Hettie Bernard-Chase in 1776 Oct. 13; small house.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Danger Signal Oct. 15; Barlow, Dolson and Powers' Minstrels 16; General Gordon 19; Mr. Barnes of New York 20.

NEW IBERIA.—Opera House (Max Mattes, manager): Archie Boyd in The Country Squire Oct. 21; full house. My Ten Thousand Dollar Partner 28.

ALEXANDRIA.—Opera House (A. Albert, manager): Archie Boyd in The Country Squire Oct. 22; S. R. O.

MAINE.

ROCKLAND.—Farwell Opera House (G. L. Black, manager): Katherine Robert to small houses in The Golden Giant and Fanchon Oct. 12, 13. The living pictures presented were very artistic. Stetson's U. T. C. 24; The Engineer 27.

BATH.—Alameda Opera House (H. H. Donnell, manager): Stetson's U. T. C. co. Oct. 23; good-sized

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audience.==COLUMBIA THEATRE (F. A. Owen, manager): Grismer and Davies in The New South to a fair house 22; well pleased audience.

HOULTON.—OPERA HOUSE (A. P. Heywood, manager): Reno and Ford's Uncle Josh Simpkins to S. R. O. Oct. 29.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Young Mrs. Winthrop Oct. 23; small house. J. K. Emmet's Fritz 27; Lillian Kennedy in She Couldn't Marry Three 5.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Young Mrs. Winthrop Oct. 22; good house; performance excellent. Ada Gray 1; Mozart's Symphony Club 5; the Rooneys 9.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Corinne in Hendrik Hudson Oct. 19, 20; light houses. Old Jed Prouty 22; good performance to a large house. In the absence of Mr. Golden F. C. Wells assumed the title role very acceptably. Lewis Morrison in Faust 23; fine production to a good house. Baker Opera co. 1-3.==PARLOR THEATRE (H. B. Tucker, manager): The following people were at this theatre week of 22-27: Professor Hart and Mlle. Besso, Edgar Ely, Annie Sylvester, Dave Genard, and McGuire and Thompson. Week of 29-3: Mlle. Celeste, Raven and Shea, Chalk Saunders, the Marions, Flora Leonard, and Dean and Harrison. James S. Adams' Vaudeville co. will occupy Gilmore's Opera House 2, 3.

LYNN.—THEATRE (Dodge and Harrison, managers): Pawn Ticket 210 with a capable co. Oct. 18; fair business. Marie Jansen 20; good business. Hoss and Hoss 23; fair business. Shore Acres 26, 27; advance sale large. U. T. C. 31.==MUSIC HALL (C. E. Cook, manager): Sawtelle's Dramatic co. in an extended repertoire 22-27; fair business at popular prices.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Meade and Magenis, managers): My Aunt Sally Oct. 14 pleased a good audience. Tim the Tinker 29; Charley's Aunt 30; Kimball Opera co. and Corinne in Hendrik Hudson 1.==WILSON OPERA HOUSE (Thomas Hanley, manager): Justin Adams' Comedy co. in repertoire 22-24, at popular prices, did a good business. Richard Golden in Old Jed Prouty 25; big house. Robin Hood Opera co. 29; John L. Sullivan 30.==BIJOU (William Henry, manager): Lamont's Specialties crowded this house 22-27. Bijou Specialty co. 22-27.==ITEMS: Charles Darling, of this town, joined Justin Adams' Comedy co. as business manager.—Sawtelle's Dramatic co. played a week stand in Adams, Mass., in repertoire, which included Rosedale. Tried to book North Adams, but neither house would book them.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Mora-Williams co. Oct. 29-4.==ITEM: Theresa Vaughn, of the 1492 co., is staying at the home of her mother, Mrs. M. A. Ott, in this city, during the engagement of the co. at the Tremont Theatre, Boston.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): James A. Herne in Shore Acres Oct. 18; very large and appreciative audience. Marie Jansen in Miss Dynamite 19; good co.; light business. C. N. Bertram's Comedians in Hoss and Hoss 20; amusing performance; good house. Denman Thompson in the ever-welcome Old Homestead drew the first S. R. O. house of the season 22. Old Jed Prouty 1; Davis' U. T. C. 3.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Helen Dauvray in That Sister of His Oct. 18; fair house. Kate Claxton and Mme. Janauschek in The Two Orphans, matinee and night, 20; large business. Lewis Morrison in Faust 22, 23; large audiences. Hoss and Hoss 24; Shore Acres 25.==MUSIC HALL (Thomas and Watson, managers): The Colonel and I co. 15-17, and John E. Brennan in Tim the Tinker 18-20 to large and well-pleased houses. Ethel Tucker in repertoire underlined.

TAUNTON.—THEATRE (H. L. Peck, manager): Robin Hood Oct. 19; large audience; general satisfaction. Pawn Ticket 210, 23; fair-sized house.==MUSIC HALL (A. B. White, manager): Prouty Specialty co. 19-22; fair business.==ITEMS: James Allicoat and wife left 20 to join A Crazy Lot co. The Leroys joined the Prouty co. here.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Helen Dauvray in That Sister of His Oct. 20; small audience. George Dixon's Vaudeville and Specialty co. 22; big business. John L. Sullivan 29; Old Jed Prouty 30; Charley's Aunt 1; Peter Maher 3.==ITEMS: The Dauvray co. attended the football game 20 between the Marlboros and Fitchburg Athletic Club, and in the evening both teams witnessed the performance, through the courtesy of Manager Sanderson.—The Dauvray co. gave the last performance of That Sister of His 20, and left 21 for New York, where One of Our Girls will be put in rehearsal.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Bates Brothers' Humpty Dumpty co. Oct. 18; fair house. Robin Hood drew a large house 20. Pawn Ticket 210 was presented by a fine co. to fine business 22. Waite Comedy co. 3-10; Jed Prouty 12-17.==PARK THEATRE (Charles Fellows, manager): Billy Payne's Novelty co. pleased a large audience 22. The Paynes made a big hit.==ITEMS: J. F. Sherry joined the Pawn Ticket 210, in this city, replacing Robert V. Percy.—W. A. Bullivant, of this city, has placed a co. on the road known as the American Vaudeville Stars under the management of C. H. Prouty.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Waite Comedy co. closed their week's engagement Oct. 21 to fair business. The Robin Hood Opera co. sang the opera of that name 23 to a large audience. On the Mississippi opened for two nights 24 to fair business.==RICH'S THEATRE (John T. Wild, manager): This theatre opened 22 with a vaudeville co., including Farnum and Seymour, Dixon and Lang, Hines and Remington, St. Leon and McCusick, Hodgkins and Leith, Satsuma and Master J. J. Quigley.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Keffer and Schaeffer, lessees and managers): James A. Herne in Shore Acres Oct. 20; good house. American Vaudeville Stars 23; John E. Brennan in Tim the Tinker 26.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Hoss and Hoss Oct. 17; large and well-pleased audience. Wang 19; S. R. O. Richard Golden in Old Jed Prouty 24; Faust 25; Thomas E. Shea 26, 27; Charley's Aunt 29.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): James A. Herne in Shore Acres Oct. 19; largest house of the season. Hoss and Hoss 22; excellent business. U. T. C. co. (Davis) 2; Richard Golden 5; Rosedale 8.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Hoss and Hoss Oct. 26; Thomas E. Shea 29-31.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): James A. Herne in Shore Acres pleased a large audience Oct. 17; Robin Hood Opera co. in De Koven and Smith's Robin Hood drew a fair-sized audience 18. Denman Thompson 24; Hiberlein Concert co. 25; Thomas E. Shea 2, 3.==ITEM: James Burrows, of the Shore Acres co., is a former resident of this city.

HOLYOKE.—THE EMPIRE (W. D. Bunnell, manager): Hoss and Hoss Oct. 18; Old Jed Prouty 20; both to fair business. Minnie Seward 22-27; good business.==OPERA HOUSE (W. E. Kendall, manager): Thomas E. Shea week of 16-20; large business.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): Old Jed Prouty Oct. 20; large audience. Thomas E. Shea 22-25.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): On the Mississippi Oct. 23; large audience.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Fast Mail Oct. 17; fair business. Old Kentucky 22; one of the largest houses in years. Barney Ferguson 27.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Devil's Auction Oct. 17, 18; crowded houses at advanced prices. Lerowie's Comedy co. 21-3 in Squabbles, Linked by Law, and By Wits Outwitted. Neil Burgess County Fair 28.

SPRINGFIELD.—BALDWIN THEATRE (H. S. Jewell, manager): Devil's Auction Oct. 20; S. R. O.==GRAND OPERA HOUSE (F. S. Heffernan, manager): Dame Firefly 16, 17 (with Saturday matinee) was presented by home talent to satisfactory business.

ST. JOSEPH.—TOOTLE'S THEATRE (C. W. Philley, manager): Rev. Duncan McGregor canceled lecture billed for 18. A political meeting at the Crawford Theatre on the same evening was the cause. Julia Marlowe, booked for week of 22-27, canceled. Shaft No. 2 25; Girofle-Girofla, by local talent, 26. Attractions announced for this month are Russell's Comedians, Willie Collier, Friends, Darkest Russia, Field's Minstrels, Felix Morris, Pauline Hall Opera co., and the Kendals.==THE CRAWFORD THEATRE (Nick Waggoner, manager): 4-11-44, 24; Joe Ott 25.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Hardy Malcolm co. Oct. 15-17; fair business. Barlow, Dolson and Powers' Minstrels 23; County Fair 27.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagan, manager): Squire Haskins' co. Oct. 20; fair house. Albini's London Entertainers 23; Jane Coombs 31; Spooner Dramatic co. 5-12.

LOUISIANA.—PARKS' OPERA HOUSE (Ed. Parks, manager): Lincoln J. Carter's Fast Mail Oct. 20; large audience. London Empire Entertainers gave a good performance to a fair audience 22. May Yokes 29-3; Clark and Williams in Our Married Men 5-10.

MICHIGAN.

ADRIAN.—CROSSWELL OPERA HOUSE (Cook and King, managers): The Prodigal Father Oct. 20; large and well-pleased audience. Sousa's Band 5; The Dazzler 6; Lost Paradise 9.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Lost in New York Oct. 15; large house. The Living Pictures pleased the gallery. The Stowaway 26; Sousa's Band 3.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Lost in New York Oct. 18; S. R. O. The Stowaway, Police Patrol, and Rhea are underlined.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Vreeland's Minstrels Oct. 24.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Robert Hilliard presented The Nominee to a fair-sized audience Oct. 18; Sousa's Band 7.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Hi Henry's Minstrels Oct. 19; large and pleased audience. Mr. and Mrs. Robert Wayne opened a week's engagement in A Homespun Heart 22 to a crowded house. Sol Smith Russell 29.==ITEM: The play presented by Mr. and Mrs. Robert Wayne, entitled A Homespun Heart, suspiciously resembles Agnes Herndon's play entitled La Belle Marie.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Hi Henry's Minstrels Oct. 24; large audience. Side Tracked 2.==ITEM: L. D. Segg, of this city, formerly a member of Hi Henry's Minstrels, died here recently of typhoid fever.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Lost in New York with Van Dyke's Living Pictures drew a fair house Oct. 20.==STAR THEATRE (F. B. Mead, manager): The opening of this theatre, while not exactly disastrous, was far from satisfactory to the management, business being small after the first evening; so much so that Moriarty's Dramatic co., the opening attraction, disbanded after finishing the week 20. However, Manager Mead is hopeful. He has purchased the interest of Mr. Walrath, and will conduct the business alone. He is sanguine that with proper management the house will pay.

GRAND RAPIDS.—POWERS (W. H. Powers, manager): Robert Hilliard's first appearance here in The Nominee Oct. 19, 20 deserved more patronage. Hi Henry's Minstrels with Frank McNish and other clever people to fair business 22.==GRAND (O. Stair, manager): Two Widows, with a Living Picture annex, drew fairly well last week.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Lost in New York with Living Pictures pleased a large audience Sept. 19.

MINNESOTA.

RED WING.—THEATRE (W. H. Stoddard, manager): Perry, the hypnotist, week of Oct. 20. Wilbur Entertainment co. 2.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): A Trip to Chinatown Oct. 25, 26; Alexander Salvini 30, 31.==LYCEUM THEATRE (L. N. Scott, manager): Galley Slave and La Belle Marie 23-25; Aladdin, Jr., 29-31.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Rose Coghlan, supported by an excellent co., presented Diplomacy to a large and fashionable audience Oct. 17. Andrews Opera co. 22, under the auspices of the K. of P. A Trip to Chinatown 29.==ITEM: Little's World co. was to have opened the new Grand in St. Peter 16, but they did not appear. There was a large advance sale, a sheriff, and much disappointment around the pretty little theatre that evening. The Andrews Opera co. will now open the house 23.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Marie Heath in A Turkish Bath to immense business Oct. 17. Alexander Salvini is underlined.

NEBRASKA.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Tony Farrell in Garry Owen to good business Oct. 18; general satisfaction. Friends 30.==ITEM: Owing to his severe illness, Murphy O'Hea was compelled to leave the Tony Farrell co. at Omaha, his part being acceptably filled by Winfield Conger. Health permitting, Mr. O'Hea will rejoin the co. at Hot Springs, Ark., on Nov. 29.

FALLS CITY.—GEHLING OPERA HOUSE (Grant Shurtleff, manager): Sebastian Miller Oct. 20; fair house. 4-11-44, 26.

LINCOLN.—THE LANSING (E. A. Church, manager): Fisher's A Cold Day and Chip o' the Old Block were jointly given Oct. 22 to a medium house. The Hustler 24; Joe Ott in The Star Gazer 26.==FUNKE OPERA HOUSE: The Dewey Heywood Concert co. is underlined.

HASTINGS.—KERR OPERA HOUSE (W. Shellac, manager): Tony Farrell in Garry Owen Oct. 17; poor house. A Cold Day co. and Chip o' the Old Block 20; good house.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Tony Farrell in Garry Owen Oct. 15; fair business. A Cold Day and Chip o' the Old Block failed to appear 18, and subsequent investigation showed that it had been attached by creditors in Omaha. Dewey Heywood Concert co. 23; Friends 1.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): U. T. C. Oct. 19; crowded house.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Helen Dauvray in That Sister of His Oct. 16; fair house. Two Orphans 19; good house. James A. Herne in Shore Acres 24; large house. Symphony Concert 26.==GORMAN'S THEATRE (Charles J. Gorman, manager): Miaco's City Club 15-17; S. R. O. The Colonel and I 17-20; good houses. Enemies for Life 22-24; full houses. The Joe Flaherty Specialty co. opened its season here 25-27 to good business.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Stetson's U. T. C. co. drew fairly Oct. 20. James A. Herne presented Shore Acres to the largest house of the season 23.==ITEM: George Wentworth, of this city, is a member of Stetson's U. T. C. co., and was warmly greeted by his many friends 20.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Rice's Grand Opera House Stock co. closed a big week's business Oct. 20. Shore Acres, 22, pleased a big house. The Ivy Leaf 27; Sam'l of Posen 29

NASHUA.—THEATRE (A. H. Davis, manager): A Crazy Lot Oct. 18; small house. Mora opened a week's engagement 22 to S. R. O.==ITEM: While at Lynn, James R. Adams was presented with a handsome gold-mounted cane by the Knights of Pythias.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Mr. and Mrs. Kellar drew crowded houses week of Oct. 22-27. The second part of their "Karmos; or, The Diablerie of the Decimals" was the most wonderful and surprising that has ever been seen in this city. Several new illusions have been added and the best of the old retained. A Temperance Town 29-3.==H. R. JACOBS' THEATRE (M. W. Tobin, manager): John Kernell in McFadden's Elopement 22-27 caused much laughter and the songs and dances in the course of the performance helped the fun along. The attendance was very good. The Ensign 29-3.==WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): The French Folly co. opened before a good house 22. A fine vaudeville programme was given, a feature of which was C. A. Sampson. Weber and Fields 29-3.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): Nellie McHenry in A Night at the Circus gave a splendid performance to a good house Oct. 20. The Brooklyn Handicap was presented 22, 23 fair business. Ole Olson 3; Men and Women 6; Wang 7; The Ensign 10; Dockstader's Minstrels 17; 8 Bells 20; Robin Hood Opera co. 21.==ITEM: H. C. Taylor, former manager of the Opera House, having spent a year in California on account of ill health, will again resume the management of the house.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Gus Hill's New York Stars to fair audiences Oct. 18-20. Edward Harrigan's clever co., containing all the old favorites not forgetting the genial Mart Hanley, drew the banner houses of the season 22, 23, presenting Reilly and the 400 and Cordelia's Aspirations. Audience delighted. Sadie Martinot in The Passport 24. Francis Seymour's co. in A Trip to the City 25-27; good advance sale.==BIJOU THEATRE (Ben Leavitt, manager): Flynn's London Gaiety Girls week of 22 to a series of good houses. Fay Foster's Burlesque co. 29-31.==EDEN MUSEE (H. E. Toovey, manager): Drawing well with continuous vaudeville performance.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): The May Howard Burlesque co. gave an excellent entertainment to only medium business Oct. 22-27. Outside election attractions probably reduced the attendance, as the co. is a clever one. Kate Claxton and Mme. Janauschek in The Two Orphans Nov. 1-3.==GERMANIA: The Sefton Comic Opera co. attracted fair houses 22-27. The co. is a good one, and was highly appreciated by the audiences. C. W. Williams' Comedians follow week of 29.

PLAINFIELD.—MUSIC HALL (I. C. Varian, manager): The largest house of the season greeted Edward Harrigan and his co. in Reilly and the 400 Oct. 18. Gus Williams 23; medium house. Mme. Tavary Grand English Opera co. and John Drew will appear here during the season, on subscription guarantees, tickets for which are now being sold.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Marie Wainwright Oct. 18; good business. C. Elwood Carpenter 19, 20; poor business. Men and Women 24; big business. Peter F. Dailey in A Country Sport 26; The Passport 27.

MILLVILLE.—ACADEMY OF MUSIC (A. R. Rocap, manager): A Wild Rose to fair business Oct. 18. Millville's favorites, the Noss Jollity co., were greeted with a packed house 22.==ITEM: Nora Bellemonte, the mind reader, who was booked for 13, failed to appear.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Charles Frohman's Men and Women Oct. 22; good house. Gorton's Minstrels, always favorites here, gave a fine performance 24 to a good house, considering inclement weather.

ELIZABETH.—DRAKE OPERA HOUSE (Louis L. Drake, manager): 8 Bells Oct. 20; good house. Stuart Robson in The Henrietta 22; the Gormans in Gilhooleys Abroad 24; fair houses. Wang 27; Gorton's Minstrels 29.==LYCEUM THEATRE (A. H. Simonds, manager): Edward Harrigan in Reilly and the 400 to S. R. O. Oct. 19; receipts over $1,000. Men and Women to a fair house 23. Sadie Martinot 25; Muggs' Landing 27; Nellie McHenry 3.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Felix Morris and his clever co. pleased large audiences in The Best Man Oct. 18-20. Behind the Scenes is in preparation, but may not be produced this season. Charles T. Ellis as Casper the Yodler did a fair business 22-24. Ullie Akerstrom 25; Gorman Brothers 26, 27; A Trip to the City 30, 31.==HARMANUS BLEECKER HALL (C. H. Smith, manager): The Melba Operatic Concert co. 17 would have been better patronized had it appeared a month later. Mme. Scalchi shared the honors of the star and received a double encore. The Slaves of Gold, a heavy scenic production, failed to draw large houses 18-20. Wang 23; large and well pleased audience. The principal characters in the opera were sung by Albert Hart, Charles Burrows, Frank Casey, Virginia Earl, Marion Singer, and Florence Drake. The White Squadron 25-27; Robin Hood Opera co. 31; The Little Speculator 6-8.==GAIETY THEATRE (Thomas Barry, manager): Miaco's City Club and Living Pictures opened a week's engagement 23. House packed; performance good. London Belles 29.==ITEMS: Nora Black, who is a sister-in-law of Carrie Turner, and who it was expected would appear with her next month in The Coming Woman, has decided not to do so.—Herbert Hall Winslow was here last week consulting with Messrs. Murphy, Richards and Canfield relative to the new comedy, Alimony, which he is writing for them.—The Humane Society were active last week, and it was necessary to get permits from that organization for the children in The Yodler and Wang to appear. The effect of one scene in the opera was thus sadly marred because the children were not allowed to sing.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Mosswood Oct. 18; fair business. George Thatcher's Aunt Gotham 22; large house. Aunt Sally 27; Dan McCarthy 1.==PUTNAM MUSIC HALL (J. E. Smith and Co., managers): The Y. M. C. A. lecture course was opened 23 by Prof. S. R. Kelley's original "Tableaux d'Art," comprising ten young women from the New England Conservatory of Art and Elocution of Boston to a packed house. Eloise Willard in The Little Speculator to a fair house 24.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Tim Murphy in Lem Kettle to light business Oct. 19, 20. Charles Rohlfs in dramatic readings to a fair house 22. James O'Neill 25, 26; Hagenbeck's trained animals 29-3.==WIETING OPERA HOUSE (Wagner and Reis, managers): Sowing the Wind was greeted by a packed house 18. The clever work of Mary Hampton, Thomas Whiffen, and J. H. Gilmour was noteworthy. The Man Without a Country 19, 20; good-sized audiences. Louis Aldrich in My Partner did a fair business 22, 23. About Gotham 25, 26; Marie Burroughs 29-31; Charley's Aunt 1-3.==H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Sidney Drew in The Gilded Age to light attendance 18-20. A Flag of Truce drew well 22-24. Lilly Clay's Gaiety Girls 25-27; Hoss and Hoss 29-31.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Albert Hart as Wang Oct. 22; S. R. O. Charley's Aunt 23; good house. Mosswood 26; Hopkins' Specialty co. 30; John L. Sullivan 31; Bostonians in The Knickerbockers 1.==ITEMS: The delegates to the Delta Upsilon Convention being held here attended Mosswood in a body.—A. E. Gates and Charles Tighe will open the old Centre Street Opera House as a vaudeville theatre. Mr. Gates was formerly stage manager of the Van Curler.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Tim Murphy and other good players in Lem Kettle Oct. 22-24; attendance fair. On 25-27 "Old Hoss," Bill Hoey, in The Flams, pleased good houses. Charley's Aunt 29-31.==COOK OPERA HOUSE (H. A. Foster, manager): Mosswood 22-24; light business. The Little Speculator was presented 25-27 to remunerative audiences.==ACADEMY (Louis C. Cook, manager): The Watson Sisters' Vaudeville comb. pleased fine houses 22-27. The Burglar 29, 30.==MUSIC THEATRE (L. F. McFadden, manager): Business satisfactory week of 22-27. Variety 29-3.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Owing to a threatened epidemic of smallpox, the Opera House has been closed for several weeks by order of the local authorities, whereby several strong attractions were forced to cancel. The season reopened 25 with the Gormans in Gilhoolys Abroad. Will. Miller Farnum, of this place, is rehearsing A Scrap of Paper with local talent. The play will be presented at an early date under the auspices of Delaware Hose Co.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Edward Harrigan and co. in Reilly and the 400 Oct. 25; packed house.

UTICA.—OPERA HOUSE (H. E. Day, manager): Charles Frohman's Empire co. presented Sowing the Wind Oct. 17 before a fair-sized audience. Tim Murphy presented Lem Kettle also to a fair-sized house 18. Co. very good, but the piece is weak. The Black Crook 19; crowded house; performance very good. Kellar 7; The Night Owls 8; Gorman Brothers 10; The Fencing Master 12; Adams' Crazy Lot 16, 17.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delevan, managers): Tide of Life Oct. 18 disappointed a large audience. Black Crook 20 to big business; performance satisfactory. The Fencing Master 24; large and delighted audience. Charley's Aunt 25; Lewis Morrison 26, 27.==BIJOU THEATRE: Reno and Williams' co., with Laura Alberta, week of 22-27 in An Arabian Night and a new version of The Clemenceau Case to packed houses.

HERKIMER.—GRAND OPERA HOUSE (Henry Diemel, manager): Charley's Aunt Oct. 22; full house and well pleased audience. Indications predict a large house for Under the Lion's Paw 30. Kellar 5; home talent band concert 8.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gaut, manager): Wang Oct. 18; fashionable audience. Ullie Akerstrom (return) 19; fair business. The White Squadron pleased a good-sized audience 23. Under the Lion's Paw 1; Kellar 2, 3; Gorman Brothers 5; A Trip to the City 7; Marie Wainwright 8; The Night Owls 9, 10.

OSWEGO.—FITZHUGH HALL (Max B. Richardson, manager): Arthur Deming's Minstrels turned people away Oct. 19. U. T. C., presented by the Markoe co., 23; packed house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Gilhooleys Abroad Oct. 17; good business. Wang 25; A Trip to the City (Elks benefit) 29.==ITEM: The New South, booked for 20, and New York Ideal Opera co. 23, both canceled.

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AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Charley's Aunt Oct. 19; large and delighted audience. George Thatcher's Comedy co. 23; big house. Charles T. Ellis 25; large audience. Under the Lion's Paw 2; Hopkins' Transoceanic co. 3.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): The Gorman Brothers in Gilhoolys Abroad gave a good performance to a fair-sized house Oct. 22. Edward Harrigan in Reilly and the 400 pleased a large audience 24. Wang 26; The Two Sisters 2; John Kernell 6.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): The Fencing Master Oct. 18; S. R. O. house. Lily Clay 22; light business.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Arthur Deming's Minstrels Oct. 18; Under the Lion's Paw 19; both to good houses. Markoe's U. T. C. co. 26.

ALBION.—OPERA HOUSE (H. A. Foster, manager): Dorothy Morton in The Fencing Master Oct. 18; S. R. O. Kate Sprague's Troubadours in A Social Session 24.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Ullie Akerstrom Oct. 18; good performance and deserved better patronage. Fabio Romani 23.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Under the Lion's Paw Oct. 17; fair business. Mosswood 25.

FISHKILL-ON-HUDSON.—PRATTIE ACADEMY OF MUSIC (Robinson and Clark, managers): Gorman's Minstrels Oct. 20; good business. Ullie Akerstrom in The Sultan's Favorite played a return date 22. Bates Brothers' Humpty Dumpty 31; Private Secretary 3.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Charley's Aunt Oct. 18; big house. Under the Lion's Paw, matinee and evening, 20; The White Squadron 22; both to good houses. My Wife's Husband 25; The Fencing Master 26; James O'Neill 30.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Fencing Master had a very large and pleased audience Oct. 20. The co. includes Dorothy Morton and is good throughout. Lewis Morrison in Faust 24; advance sale very large. Louis Aldrich 26; Robert Hilliard in The Nominee 1. The New South 16.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Under the Lion's Paw Oct. 19; large audience. My Wife's Husband 31.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): The Fencing Master, with Dorothy Morton leading, Oct. 22 drew a large audience. Powell 29; Innes' Band 31.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Fabio Romani Oct. 19; fair business. Grace Hunter in the serpentine dance and the living pictures were features. Black Crook 22; fair business. The Fencing Master was well patronized 23. My Partner 25; Faust 27; Tim Murphy 29; Powell, the magician, 30; George Thatcher 31; Marie Decca Grand Concert co. 1. Country Sport 2.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The Van and Lewis Vandique Entertainers Oct. 25.

ITHACA.—THE LYCEUM (M. W. Gutstadt, manager): Felix Morris filled the house Oct. 17. The Fencing Master 25; James O'Neill in Monte Cristo 27; Tim Murphy 30; Hoss and Hoss 2; Richard Mansfield 6; Princess Bonnie 8.

HUDSON.—OPERA HOUSE (F. H. Kells, manager): Mosswood Oct. 17; small audience. Ullie Akerstrom in The Sultan's Favorite played a return date to a pleased audience 23. Walter Sandford's A Flag of Truce 26; Prof. D. M. Bristol's House Show 29, 30.

LYONS.—MEMORIAL HALL (John Mills, manager): Heywood-Jordan Concert co., benefit Active Hose Co. No. 3, Oct. 20; fair-sized audience. Lilly Clay's Burlesque co. 24; large audience. My Wife's Husband 27; Heywood-Jordan co. in Love and Song 29; James O'Neill 31; Marie Sanger 1; Hoss and Hoss 3.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Ullie Akerstrom in The Sultan's Favorite pleased a large audience Oct. 20. My Wife's Husband 23; good business.==ARMORY HALL (Arthur Deming's Minstrels appeared 22-24.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Charley's Aunt was thoroughly enjoyed by a fair-sized audience Oct. 20.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Reno and Williams' co. in An Arabian Night Oct. 19; The Clemenceau Case 20; moderate business both evenings. Casper the Yodler 31.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): James Young in Richelieu and Lady of Lyons Oct. 22, 23. This was Mr. Young's second appearance and he added to his already deserved reputation. His support this season is exceptionally good. Rida Johnson, leading lady, is a young woman of beauty and talent. The Vendetta 24-27. Fred. Marsh's Repertoire co. was at Metropolitan Hall 22-27.==ITEM: Chase's Cyclorama, "Battle of Gettysburg," and Wombwell's trained animals drew crowds at the State Fair. The Fair is the largest ever known.

GREENSBORO.—BOGART OPERA HOUSE (W. F. Bogart, manager): The Vendetta Oct. 15; poor house. Sam T. Jack's Bull Fighters 16; good business. Wilczek Concert 18; small house. James Young in Hamlet 26.==ARENA: Walter L. Main's Circus 29; immense crowd.

CHARLOTTE.—AUDITORIUM (N. Gray, manager): David Garrick was presented by the Charlotte Dramatic Club to a $750 house Oct. 18; excellent performance for amateurs.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Lillian Lewis appeared as Cleopatra Oct. 17 to a very fair house at advanced prices. Baldwin-Melville co. 22-27.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Pete Baker in Chris and Lena to fair business Oct. 17.==ITEM: Zazel Lodge of Nobles of the Mystic Shrine tendered Mr. Baker and his co. a reception and banquet after the performance.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Donnelly and Girard in The Rainmakers Oct. 15, 16; good business. Thomas Q. Seabrooke 17-19; fine business. Mrs. Potter and Kyrle Bellew 22-24 opened to a good house. John Griffith in Faust 25-27.==HIGH STREET THEATRE (Albert G. Owens, manager): Pauline Hall 15-17; good business. The Boy Tramp 18-20; large business. Lady Windermere's Fan 22-24 opened to a good house. In the Name of the Czar 25-27.

DELAWARE.—CITY OPERA HOUSE (Abner Genier, manager): The Rainmakers Oct. 17; packed house; receipts, $800. Benefit of the local Elks.==ITEM: After the performance the male members of the Rainmaker co. and the Marion, O., Lodge of Elks were entertained by the local lodge at their club rooms.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Edmund Collier in The Cross Roads of Life Oct. 16; medium business. Donnelly and Girard in The Rainmakers 18; capacity of the house.

[CONTINUED ON PAGE 12.]

THE MIRROR GIRL.

THE proof-reader had lots of fun with Jo's copy last week, and if there remained aught of sense or sequence in what she wrote, it was distinguishable only to those experienced enough to discriminate between the writer's conception and the proof-reader's execution.

Jo wrote that it is "distinctly to the credit of the soubrette that she *retains* her intelligence;" but the proof-reader wanted it to be "*restrains*."

I should have preferred the original, but he wanted it the other way, and he had it.

Then he juggled with my grammar (always a point upon which my pride is peculiarly sensitive) in a manner to cause the correct and scholarly Mirror Girl to wince in agony.

Still, even the proof-reader hath his uses. Jo is paid by the number of inches of space she covers, and here she is considerably ahead already, and no drain, thus far, upon her creative abilities.

***

And speaking of grammar, one is led to think of "words—words—words" in themselves, and many sermons might be preached upon their uses and their beauty.

We are all of us too prone to fall into the vicious habit of using bad English. I do not mean bad grammar, necessarily, but bad English.

English is a charming tongue, and I think few of us love it with the veneration which is assuredly its due.

***

I have been reading a good deal lately about Walter Pater, the English littérateur, who died in London a few weeks ago.

Mr. Pater was a young man who fell in love with his own language, and he spent his life in rapt study of its resources and peculiar beauties.

He was a man of charming gifts, a sweet, absent-minded fellow, with dreamy, student eyes that never took account of the work-a-day world about him sufficiently to yearn for fame therein; a quiet scholar, deep-contemplative, with the grave, calm, tranquil air of the great *mater* upon him.

***

One of his biographers dwells upon his gentle dignity and his "cloistral aloofness" in thought, and observes that he had never heard of Chevalier. From which we may gather that the life and works of Lottie Collins were also strange to Mr. Pater.

It may be that he was more happily placed than many of us who, though we sigh for dim, cool halls of learning, may not escape the whine of the hand-organs, the vulgar din of elevated trains, and the blatant whanging of the cables.

***

All these, and kindred gross distractions, tend to prevent that ultra-refinement and that almost celestial serenity of mind which are so interestingly revealed in these snatches of Pater biography.

It would be impossible to maintain, unswervingly, a lofty mental equilibrium, a high intellectual altitude, a nobly poetic poise, and at the same time play one-night stands through Kansas.

Mr. Pater could not have held undeviatingly to his sweet, cloistral aloofness in thought if he had had to hang about depots as much as we do.

Still, there is a wondrous lesson in the man's adoration of his beloved English, and irresistible music in his written words.

***

We do not pay half its due respect to our mother tongue, and we actually murder it here in America, where the New York woman says "woild" when she means "world" and "goil" when she means "girl," and "oil" when she means "all," and "funcy" when she means "funny," and "monic" when she means "money," and the Western woman says "paw" when she means "pa" (as if "pa," *per se*, were not atrocious enough without making the word literally beastly), and the Boston woman says "curtin" and "certin" when she means things that have no connection whatever with any sort of tin-ware.

***

I have frequently seen a pretty or distinguished looking woman completely obliterate her charms directly she opened her mouth to talk and let flow that volley of sharp, unmodulated, vulgar, nerve piercing sound—ill chosen words, clothed in mongrel accent. There are sudden, shrill tones of women's voices which affect me in a curious, physical way, literally giving me a sharp pain in the spine and making me want to hold up my head and howl as the dog does when certain notes of music irritate or tickle his nerves.

***

Nothing is more important educationally, and few things are *so* important, as an intelligent understanding and practice of voice-modulation and, if not natural, the cultivation of a refined and musical accent.

One may possess the most profound culture and still appear as a crude provincial if one does not appreciate the English tongue and an intelligent method of its use.

Not only are the accent and tones of the average American woman execrable, but she is also slovenly in the choice of her words.

This is the natural and fatal result of her abominable habit of speaking with needless rapidity. Clatter-clatter-clatter-splutter-splutter-splutter-faster-faster-faster—get it all in—rush it-rush it-rush it—five minutes for refreshments—all out of breath—never mind—gasp—don't breathe—let go and take another hold—clatter-clatter-clatter—let the words tumble out anyhow—all in a heap—one atop of the other. Let us have no intelligent thought in the choice of expression, no grace in its arrangement, no voice-music; nothing, in short, that could make talk a delight to the listener's ear or, at least, save it from being what it too frequently is, an harassing irritation.

***

We do not pay half enough attention to English. Mothers are fascinated with the idea that their children shall jabber French and Italian, but almost never do they have them taught English.

It was George Sands or Madame de Staël, I forget which, who said that you should be witty in French, make love in Italian, quarrel in Spanish, talk business in English, and think in German, and in this there is a doubtful compliment paid to the last tongue and a deep injustice done to our own, for English lends itself gracefully to every mood and rises grandly to all occasion and there is wondrous majesty and beauty in it, that is, in English as she was evolved—English pure, soft, sonorous, sweet, refined and musical—Pater's English.

Jo.

NEW YORK, Oct. 20, 1894.

My Dear Jo:

I am so glad you have suggested Seneca to the many Mirror girls your letter will reach.

I have always had my adviser (Seneca) in my satchel, and I have often wished that more knew of the help and benefit to be derived from such a companion.

Hoping that all the Mirror Girls will read Seneca, I am, yours faithfully, MARGARET MAY.

MARY HAMPTON.

Mary Hampton, who has made a number of marked successes within the last five years, is now appearing as Rosamond, a role that calls for almost every kind and degree of emotion in Sydney Grundy's drama, Sowing the Wind, at the Columbia Theatre, Boston. She will afterwards be seen in the larger cities.

THE MIRROR has not yet seen Miss Hampton's performance of the part, but Frederic Edward McKay has seen it, and he has this to say with regard to Miss Hampton's career and her Rosamond:

"Glancing at the contemporaneous stage, I can count upon my right hand those that have grace of physique and upon my left those that possess the authority of ability. But if you will point out to me one that can coerce by her personality and kindle by her performance, I will point out to you Mary Hampton.

"Seven years ago I detected in the actress of a not important part in The Legal Wreck a charm of person, an ease of movement, a spontaneity of gesture, and a quality of voice that were the promise of a career. Following her course in the theatre, I noticed the crescendo of her emotion, the increasing flexibility of her delineation, the greater variety of her expression, the finer shades of meaning of her speech.

Amid the melodramatic glow of Money Mad, I noticed her artistic discretion, which resisted the temptation, inherent in the play, to fury and fustian. Then she passed through the panorama of The Louisianian, Jack Royal, The Lost Paradise, and Aristocracy assuming the characters so diverse in nature, so antagonistic in spirit, that they might have warped the symmetry of characterization of many with a large repertoire and a longer experience.

But it was not until Miss Hampton was cast just now by that astute discoverer of the inert, Charles Frohman, for the role of Rosamond in Sowing the Wind, that she made it clear that there is scarcely a note in the diapason of histrionism that she can not touch, sustain and make resonant.

Several actresses could arrest attention by their impersonation of Rosamond: Miss Hampton simply allures it.

A cardinal characteristic of her performance of the Child of Chance is that she conveys the morals with which the dialogue is charged as though the thoughts had welled up from her soul, the depths of which have been newly stirred by elemental yet unconventional emotion. It is here that the incarnation of transcendent womanhood is revealed, and the critic of the Boulevard, Piccadilly and Broadway forgets to watch the analytic process of his mind. It is this, too, it seems to me, that illustrates graphically the difference between actual impersonation and being merely letter-perfect.

"The amorous ecstacy of Neilson, the morphine-laden sigh of Morris, the exotic emotion of Modjeska, the tremulous ardor of Mrs. Patrick Campbell, I place no higher than I do the magnificent outburst of Miss Hampton's Rosamond, at the crisis of the third act, against counterfeit goodness and end-of-the-century depravity. Less patent but not less potent is the hysteria immediately following, indicating the complete collapse of high-strung femininity.

"In the day of the beefy burlesquer, the blatant buffoon and the slap-stick comedian, I salute this actress who emerges well-poised from the chaotic environment and casts a radiance."

IN MEMORIAM.

The following tribute to the late Daniel W. Eldridge, husband of Aunt Louisa, was written by Col. T. Allston Brown, and was read by Sidney Cowell with such impressiveness at the grave of the deceased last Friday, that it drew tears to the eyes of all who heard it.

Death is so ordinary an event that we scarcely take notice of these human leaves as they fall, save as they are gaudily variegated by fashion or fame, and yet there are those constantly falling which are not characterized by a striking brilliancy, but which upon close examination would reveal a harmony and subdued richness of coloring that would amply repay the observer for having paused and examined what proved to be a treasure.

Such a leaf do I present detached from Life's full-leaved tree by Death. Gently, tenderly, the silent messenger laid his icy hand on his weary eyelids, and the dear husband and father passed over to the beautiful Spirit World.

Everybody that knew Daniel Eldridge loved him. There was a gentleness, a sense of delicacy, a fine conception of honor, and a spirit of honesty in him which attracted all. He was frank, genial, unaffected, and urbane. His life was a laborious one, and won for him the respect of all who knew him. To do his duty well and at all times was the principle of his life. His business department was beyond all reproach.

Farewell, old friend! Tears and flowers fall thickly on your coffin along with the earth and sods. Thus matured by love and affection, may the precious memories and associations left by you who slumber now, live until every eye that found sympathy in yours is glazed by death, and my hand that felt the hand-clasp of yours be turned to ashes.

MR. M'CONNELL'S PART.

It is a settled fact that Will A. McConnell will play one of the leading parts in The Twentieth Century Girl, to be produced in New York about the holidays. Mr. McConnell, of course, still retains the management of the American Theatrical Exchange. He said yesterday to a MIRROR reporter:

"I work twelve hours every day at my office, and I need two hours' play at night. I am now studying singing with Purdon Robinson, and the Lexow Committee and Inspector Byrnes have promised me protection.

"Shall I travel? No. My friends Will Hopper, Frank Wilson, and Tom Q. Seabrooke own the United States rights for comic opera, and I cannot infringe on their domain.

"I know that good parts make good actors. Chevver Goodwin says he is writing me a corking role. I don't know much about Goodwin, but it has been suggested to me that he wrote Wang, Dr. Syntax, The Devil's Deputy, and a few other howling successes, and I feel that I can safely entrust to his hands."

A RUMOR DENIED.

Tom Karl denies that he is making arrangements to go out this season at the head of his own opera company, under Mr. Dewey's management.

"There is not a word of truth in it," said Mr. Karl yesterday. "I have retired from the operatic stage. I shall sing in concert, but most of my spare time will be devoted to teaching."

The rumor was first heard at the American Theatrical Exchange, where it found credence last week. But Mr. Karl's denial settles it.

HAVE NOT STRANDED.

Dearborn and Green, managers of The Circus Girl, in a letter to THE MIRROR say that the report published from North Adams, to the effect that The Circus Girl had stranded in that place, refers not to the original but to an imitative company. The original company, which has done well in the Eastern country since Aug. 28, has not been at North Adams, and has no idea of closing.

Good positions in the CHRISTMAS MIRROR are secured by early advertisers.

AT THE THEATRES.

[CONTINUED FROM PAGE 3.]

Brooklyn playgoers was proven on Monday evening, when the Park Theatre was filled with her admirers, who were assembled to witness the first production in Brooklyn of her new play, Daughters of Eve. Miss Wainwright's portrayal of the directly opposite characters of the two sisters is one of the finest pieces of acting she has given us in the course of her career. Her support, however, was not what it should have been, and in one or two instances it was lamentably weak. Miss Wainwright will appear in An Unequal Match on Thursday afternoon for the benefit of the Immaculate Conception Day Nursery.

Notes.

The White Squadron was played to a large house at the Star on Monday night.

Primrose and West's Minstrels will jam the Grand Opera House for the rest of the week, if Monday night's house is any criterion.

Joseph Murphy is playing in The Kerry Gow and Shaun Rhue at the Bijou.

The Managers Sinn will try the experiment of running the same play for three weeks when Shore Acres comes to the Park in November.

Sanford's stock company in The Ticket-of-Leave Man is at the Empire.

CLOSED IN WILKESBARRE.

The Tide of Life closed at Wilkesbarre, Pa., last week. The manager owed two weeks' salary. The members of the company were stranded, and hotel bills were unpaid. After the manager of the company left tickets were bought to take the company back to New York, out of the company's share of the receipts. There was a balance of $27 left, and this was divided among the company, each receiving $2, which was paid over to the hotel keeper with a promise that the rest would be sent as soon as possible. This promise was accepted, and no baggage was held. The company included James Kearney, Rich Anderson, Marc Moriarty, Charles Proove, W. H. Healey, Harry Gardner, Robert Watson, A. A. Hampton, Genevieve McCloud, Anita Rothe, Mattie Temple Fox, and Master Robert Butler.

MOST SUPPRESSED IN NEWARK.

Herr Johann Most and his anarchistic thespians were not allowed to present Die Weber in Newark on Sunday night. The piece was to have been presented in Oertel's Hall in Fifteenth Street, but the police authorities ordered the hall closed.

The Most adherents then put up a huge sign announcing that the police had unjustly interfered, and that the performance would be given at a later date. Captain Bergen had the sign removed, and the Most contingent then went to Link's Hall in Bedford Street.

On being followed by the police the crowd hurriedly left by a rear entrance, and the members of the Most company returned to New York.

A CORK MAN'S SUCCESS.

George Hoey's musical comedy, A Cork Man, in which Herbert Cawthorn, the clever Irish comedian, is starring, seems to be a money winner. Notwithstanding the fact that the attraction has been appearing in one night stands with but few exceptions, good business has been enjoyed right along. The play is said to be bright and witty, and has received the approval of the press. Mr. Cawthorn has a part well fitted to him and avails himself of every opportunity offered to create amusement. His leading support, Leola Belle, has worked herself into favor. Manager H. S. Mitchell is delighted with the reception of his star and the success of the play.

ALBANY'S LARGE BUSINESS.

F. F. Proctor, receiver of the Leland Opera House, Albany, and C. H. Smith, manager of the Leland and of Harmanus Bleecker Hall, Albany, report the largest business this season that the two theatres have had in many years. The strongest of attractions test the capacity of the Leland and nearly fill the mammoth hall. Sample attractions next week are: Marie Wainwright, Fanny Rice, Carrie Turner, Camille D'Arville and Barnabee, Karl and MacDonald's Robin Hood company. There are few metropolitan cities more favored with standard attractions.

THE COAST GUARD.

The Coast Guard, which received its initial production this season at Chicago recently, has scored a popular success. The play is a melodrama, whose plot deals with more of the probable and less of the impossible than is customary in plays of its kind. The scenes are laid along the coast in the vicinity of New York. The company is headed by John Glendinning, who is supported by a strong cast. Elaborate scenery and fine printing are important auxiliaries to the production. The management, Burrill and Daniels, have open time after Nov. 25.

MATTERS OF FACT.

Ernest R. Gilbert is prepared to book attractions for the season of 1895-96 at the Opera House, Lynchburg, Va. He still has some good open time.

The Hamilton (O.) Lodge of Elks want a good attraction for a benefit. Applications should be made to W. H. Winkler, 225 Hight Street, Hamilton.

Bert Coote, who is playing the title role in Gustave Frohman's Special Western The New Boy company, has made a positive hit.

Ramsay Morris may be negotiated with for this season for either managerial or advance work. His address is the American Theatrical Exchange.

Frances Raymond, the clever leading juvenile, late of The Girl I Left Behind Me company, is at liberty.

A good attraction can secure the week of Nov. 19 at the Grand Opera House, St. Louis, by writing John W. Norton.

A cash guarantee is offered a comic opera or comedy company to play at the benefit of the Fremont, Ohio, Lodge of Elks. Apply to Sol. M. Wolf.

J. Walter Kennedy, the strong man, who is appearing in William Dean Howells' version of Samson, wants open time in large cities. The *Citizen* of Ottawa, Ont., in speaking of the production, says: "Samson is a production well worth seeing. It is a strong, fine play, finely given."

Beatrice Goldie, the well-known prima donna soprano, who is one of the best dressers on the stage, may be permanently addressed in care of this office.

George W. Rolading has signed with George W. Monroe for My Aunt Bridget. He joined the company on Monday.

John L. Collins is at liberty for characters and heavies. He was a member of the Minneapolis and St. Paul Stock companies.

The Downer College of Dancing and Dramatic Art, of 185 Wabash Avenue, Chicago, have established a branch at 41 West Twenty-eighth Street, where they teach every variety of stage and fancy dances. They are the originators of many novel and catchy dances.

The plays in which W. J. Scanlan gained fame, Myles Aroon, Shane-Na-Lawn, The Irish Minstrel, and Friend and Foe are offered for sale on a cash basis by Mrs. Scanlan, who may be addressed at 1135 Broadway.

L. Goldsmith, Jr., has supplied the Mme. Sans-Gêne company with traveling trunks.

Harry Brown can be engaged for comedy, comic opera or farce-comedy. He may be addressed at 1694 East End Avenue, New York.

This is Charles T. Ellis' tenth season in Casper the Yodler, and the odd play has broke records for large business at Amsterdam, Johnstown and Utica, N. Y.

"Sans Odeur" is the name of one of the latest powders in the market. Its mission is to destroy the odor of perspiration, and it can be had of Miss Emily, 68 West Twenty-third Street.

F. E. Pettingell, formerly manager of The Coast Guard, and connected with a number of prominent attractions in a managerial capacity, is now connected with the Thorndike Hotel, Boston, where he would be pleased to greet his friends.

Reliable chorus people with good voices, and principals can obtain a first-class engagement by applying at Lodge Room, 490 Eighth Avenue, between 10 A. M. and 3 P. M.

Edward M. Favor and wife, Edith Sinclair, of the original cast of 1492, has resigned from that company, severing their connection with E. E. Rice on Nov. 10. They may be addressed in care of the Hotel Reynolds, Boston, Mass.

Minnie Wilson's character work in The Tornado is receiving favorable commendation from the press.

Some of the cleverest dancers now before the public have graduated from C. Constantine's Academy. Mr. Constantine's main school is at 26 West Twenty-seventh Street, New York. He has a branch school at Thirteenth and Arch Streets, Philadelphia.

The International Gem Company, of 63 Randolph Street, Chicago, send with privilege of inspection gems which they guarantee to be difficult to discover from real diamonds at very low prices.

The Holyoke Opera House, which has recently been remodeled, is doing a splendid business, and is being highly complimented by visiting attractions. Its stage, with but one exception, is the largest in New England. Manager W. E. Kendall has Thanksgiving and Christmas open at his house.

A number of good plays are wanted on royalty by Winthrop G. Snelling, manager for Maude Hillman. He may be addressed as per route.

A partner with $300 is wanted by Samuel R. Marcellus, Grand Opera House, Cincinnati, to invest in paying attraction.

Charles H. Shaw has assumed the management of the new Hildreth Opera House at Charles City, Iowa, and is prepared to book good attractions for the balance of the season. The house has all the modern improvements and seats 1,000.

Laura Biggar has been released, by her request, from her engagement with A Trip to Turkey, and is open to consider offers for the present season.

Good attractions play to good business at St. Johnsbury, Vt. Manager C. A. Stanley, of the Opera House has still some open time. His house is on the ground floor and will seat 1,100.

W. H. Sherwood, for four years the business manager of the Kimball Opera company, and who has also managed theatres in Norfolk, Va., Philadelphia, and Brooklyn, is disengaged as advance, manager or treasurer. He may be addressed at 25 West Thirtieth Street.

Richmond, Ind., is acknowledged to be one of the best one-night stands in that State. The Grand Opera House, of which Frank McGibney is the manager, has averaged over $250 a performance.

Frank E. Morse severed his connection with The Kid company at Detroit, Mich., on Saturday last. He arrived in New York yesterday, and is ready to accept engagement.

Burt Haverly has not yet closed for this season. He may be addressed care this office.

Thanksgiving night can be had at Manager J. E. Williams' Opera House in Oshkosh, Wis.

Q. Charles Ball, the manager of San Carlos Opera House at Key West, Fla., has extensive alterations in view, which are to be completed by next January. The stage will be enlarged, allowing the presentation of any production on the road. He will visit Havana, Cuba, next month. He is the booking agent for the theatres of this place.

Edmund Gerson, who has the sole control of several of the best theatres in Cuba and Mexico, wishes to hear from good spectacular, vaudeville and comic opera companies desirous of playing in those countries for a season of three to eight weeks.

An active man, of good appearance, having $3,000 to invest in a big paying attraction, should address at once, Cogle and Company, 701 Walnut Street, Philadelphia.

Charles E. Nieman is booking the best attractions for the Opera House at Red Bank, N. J. Red Bank has a population of 12,000 to draw from.

Gertrude Fort, singing and dancing soubrette, who has just closed with the Daisy Jones company, is at liberty.

A first-class prima donna soprano, tenor, and conductor are wanted by John F. Cordray, of Cordray's Theatre, Portland, Ore., for the Pike Opera company.

Frank Becker, musical director, is at liberty for good engagement.

GRAND OPERA HOUSE BOSTON.

MANSFIELD & MAGEE, Lessees & Managers

THIS WEEK

JAMES C. ROACH IN
"RORY OF THE HILL."
A Grand Production.

NEXT WEEK

JAMES O'NEILL IN
"MONTE CRISTO."

LATER ON WILL BE PRESENTED
(Though Not in Order Named)
WARD AND VOKES,
EDMUND COLLIER,
BILLY BARRY,
PETER F. DAILEY,
WILLIE COLLIER,
"COON HOLLOW,"
EFFIE ELLSLER,
JAS. B. MACKIE,
"A TRIP TO THE CITY,"
MILTON NOBLES.
DICKENS DRAMATIC CO in
"OLIVER TWIST,"
OLIVER DOUD BYRON, and others.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $140.

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NEW YORK, - - NOVEMBER 3, 1894

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—Shenandoah, 8:15 P. M.
AMERICAN.—The Span of Life, 8 P. M.
BIJOU THEATRE.—Dockstader's New Minstrels.
BROADWAY THEATRE.—De Wolf Hopper, 8:15 P. M.
CASINO.—The Passing Show, 8:15 P. M.
DALY'S.—A Gaiety Girl, 8:15 P. M.
EMPIRE.—The Bauble Shop, 8:15 P. M.
FIFTH AVENUE.—Humpty Dumpty Up-to-Date.
FOURTEENTH STREET.—Chauncey Olcott.
GARDEN.—Little Christopher Columbus, 8:15 P. M.
GRAND OPERA HOUSE.—8 Bells, 8 P. M.
HERALD SQUARE.—Rob Roy.
HARRIGAN'S.—The Man Without a Country, 8:15 P. M.
H. R. JACOBS' THEATRE.—A Flag of Truce.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P. M.
LYCEUM THEATRE.—E. H. Sothern, 8:15 P. M.
NIBLO'S.—The Country Circus, 8 P. M.
PALMER'S.—Olga Nethersole, 8:15 P. M.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—Fanny Rice.
COLUMBIA THEATRE.—Too Much Johnson.
COL. SINN'S PARK THEATRE.—Marie Wainwright.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE CHRISTMAS MIRROR.

Work upon the artistic and literary features of THE CHRISTMAS MIRROR is progressing, and the promise of excellence—in line with the history of this, the pioneer of Chistmas publications in this city—will be fulfilled.

Advertisers who in the past have profited by this medium are sending in their favors with a lively realization of the many advantages to be gained by an early occupation of its pages. Other advertisers are cautioned that the forms for THE CHRISTMAS MIRROR will soon be closed, and are reminded that last year many pages of advertisements were omitted because they came too late for use.

The prestige gained for THE CHRISTMAS MIRROR by years of publication, with ever-increasing editions and always satisfying results, places it at the head of holiday publications.

WILLIAM HOSEA BALLOU in a newspaper the other day signed a letter that indicated a thorough and essential knowledge of ELBRIDGE T. GERRY, who is associated at least superficially with him in some Preventive work. Mr. BALLOU wanted the Lexow Committee to investigate GERRY and his spectacular humanitarian methods. Mr. GERRY, in the same paper, subsequently waxed indignant that he should be criticised, and asserted that he was a friend of Mr. GOFF, who conducts the investigations of the committee named. When it comes to a simple expression of indignation, there are others who have evinced that feeling against GERRY; and the names of those who believe that an investigation would do him good are legion.

A THEATRICAL star or attraction needs to put out a great deal of paper, according to present methods of advertising. And from accounts, this is also necessary to a political ambition. Some of the East side theatres located in the pivotal Ninth Congressional district are playing to large audiences.

SHE WANTS TO ACT.

ONE Mrs. MARTIN, of San Francisco, says she is going on the stage. In the contest of the will of a millionaire, late of that city, she has figured prominently, and hence this design. She has quaffed the cup of local notoriety, and it has intoxicated her. She would the whole world knew her. "I have gained enough advertising," Mrs. MARTIN is reported to have said, "to carry me the world over when I begin to tour; and I'm going to do it—I'm going to do it!"

We think that Mrs. MARTIN has in some slight degree overestimated public knowledge of her. She may be generally known in San Francisco, if not popular there; she may even be known in Sacramento, and beyond these places her note—in connection with the will case—may have extended from Adin, Modoc County, through all the places named of the saints to the town of Willows in that State. There may have been news dispatches in papers east of the Rockies about the will controversy; but we implore Mrs. MARTIN to look at the atlas and see how large the world is and to realize how much competition—both from other persons who have gone on the stage because they had previously attracted attention in some other way and the many very estimable men and women who act because it is their business to and because the people here and there want them to—she must encounter. As for having gained "enough advertising" to carry her the world over, in perfect friendship we advise Mrs. MARTIN to exchange as much of it as she can for money, no matter how great a discount may be asked, before she starts to tour. Money can always be used by a person who travels, while advertising goes to waste on the walls, is blowing in tatters in the winds on all the bill-boards, and is unredeemed in many an express office.

Mrs. MARTIN, according to a San Francisco paper, is not going on the stage so much with a purpose of elevating it as with the design of making money, and incidentally of winning fame and proving a theory asserted to be original with her as to emotional acting. We admit to Mrs. MARTIN that fame has been won on the stage and still may be; but we must remind her that the most money is made in the theatre now-a-days by those attractions that carry saw mills, pugilistic mills, pickaninny bands, race tracks, railroad tracks and other items that do not seem to be enumerated in her outfit. Mrs. MARTIN would surely make money if she could reproduce the United States Mint at San Francisco in her play. And besides insuring success to her, it would be a novelty, for we know of no other enterprise that boasts so legitimate a bit of realism.

As to Mrs. MARTIN'S theory as to emotional acting, we shall have to prick a bubble. She thinks she can weep at will, with ease, and with great effect if she but carries an onion in a bouquet. It may not be known in San Francisco, but all our weeping actresses produce tears exactly in that manner now.

THE power of music has often been illustrated, but never more convincingly than recently at Alexandria, La. Here two members of a vocal quartette, featured with a farce-comedy, postponed serious personal difference until they had appeared with the other two singers in harmonious voice. The moment they had done singing, however, they assailed each other, and a slight delay in lowering the curtain—generally noticeable in small towns where the effect of proper climax is not clearly understood—alone gave the audience a hint that the harmony they had listened to was but assumed.

FOOTLIGHT FUN.

TRUE TO THE SAVING.

"All the world's a stage," quoted one misanthrope.

"Yes," replied another. "An' it's the same old story. A lot o' fellows that's cut out fer supers is tryin' ter star."—*Washington Star.*

A BIG IMPROVEMENT.

"How do you like my new play, Criticus?"

"Pretty well; only I would suggest two alterations."

"And what are they?"

"Have the performance begin two hours later and end an hour sooner."—*Truth.*

THEATRICAL MANAGER—"I'm not going to pay you for my theatre."

CONTRACTOR—"Why not?"

THEATRICAL MANAGER—"Because you contracted to build a theatre to hold 2,500 people, and there have'nt been 500 people in the place any night since it opened."—*Truth.*

A SUCCESS.

"How was the new play received?"

"There wasn't a dry throat in the house."—*Puck.*

STAGESTRUCK—"They say you were lucky in your last theatrical venture."

ACTOR—"Yes, I was, somewhat so; was discharged the first day out, so I didn't have to walk back as far as the others did."—*Adams (Mass.) Freeman.*

THE OLD STORY.

"Yes," said the manager, "I have lost every dollar."

"How?"

"Indorsing notes. I undertook to star a prima donna."—*Washington Star.*

MANAGER—"The idea in your play is as old as the hills. It has been done before."

PLAYWRIGHT—"What's it been done in?"

MANAGER—"Well, it occurs in one of the tragedies of Æschylus."

PLAYWRIGHT—"That's all right. I may have got my copyright in ahead of him. There is a chance for a suit."—*Brooklyn Life.*

PERSONALS.

MORRIS.—Ramsay Morris has signed a contract with Isaac B. Rich and William Harris for the season of 1895-96. It will go into effect August, and will cover a period of forty-five weeks. Mr. Morris has not yet made any definite arrangements for the present season. He is known everywhere as one of the most enterprising, original and courteous of men connected with management or the heralding of entertainments, and an excellent record as a metropolitan newspaper man has also been supplemented by him with notable and promising work as a dramatist.

BARRON.—Elwyn A. Barron, the critic of the Chicago *Inter-Ocean*, was with the Rhea company last week rehearsing his new play, When Bess was Queen.

SKINNER.—Otis Skinner writes that he is now in the sixth week of his season and that he is entirely satisfied with his tour and with the prospects. He may be seen in New York after the holidays.

PAUL.—John W. Mackay gave Howard Paul a welcome home dinner on Friday last at the Belgravia, and invited Major Moses Handy, Colonel Ochiltree and other old friends to meet Mr. Paul, who has spent the Summer in Europe and who hopes to spend the Winter in this country.

WILSON.—Information from a representative of Francis Wilson's management empowered to make terms with a London manager for Mr. Wilson's appearance in that city is awaited here. Some years ago George Edwardes, of the Gaiety and Prince of Wales' theatres, made overtures to Mr. Wilson that were not met, and recently another London manager has attempted to plan to introduce the comedian to the London public.

SULLIVAN.—John T. Sullivan is expected to arrive in New York soon to arrange for Rose Coghlan's opening at the Star Theatre on Dec. 3.

ROBERTS.—R. A. Roberts will sail for England to-morrow (Wednesday) on the *City of Paris*. He expects to be gone three weeks.

WADLEIGH.—George Wadleigh, manager of 1492, is in the city for a few days on business. He will return to Boston on Saturday.

HALLWIG.—Paul Hallwig, of Baltimore, has finished a portrait of Edwin Booth which will be formally presented to that city by Charles E. Ford sometime in November. It will be hung in the mayor's reception room in the city hall. The portrait represents Booth at the age of thirty-two, life size, in the costume of Hamlet, and is said to be an artistic work.

KEENE.—Thomas Keene read Shakespearean selections before the sisters and pupils of the Dominican Convent at New Orleans the other day, and excited the admiration of his audience.

MURRAY.—J. Duke Murray has signed with Augustus Pitou as business manager of Madame Sans Gêne. Mr. Murray is well known for his ability in such a position.

OUDIN.—Eugene Oudin was stricken with paralysis while singing in London on Oct. 20. His attack is said to have been due to overwork while nursing the late Charles Chatterton, who died while his guest at Frimpton-on-Sea. Mr. Oudin is a native of New York, and is about thirty-five years old. He studied and practised law for a time, and in Chicago lost an inherited fortune in the manufacture of stained glass. He then took to the operatic stage, and has been in London several years. His wife is Louise Parker, formerly a well-known operatic artist.

DVORAK.—The *Fuerst Bismark*, which arrived on Friday, had among its passengers Dr. Antonin Dvorak, the Bohemian composer and director of the National Conservatory of Music. Dr. Dvorak has been absent from this country for the past four months on a visit to his home. He returns, much improved in health, to take up his duties at the Conservatory.

OVERTON.—Charles Overton is in New York. He makes his headquarters at Palmer's Theatre.

MCINTOSH.—Burr McIntosh received a cable from London on Saturday night, announcing that the new Gilbert opera, His Excellency, was a great success, and that his sister, Nancy McIntosh, had made a hit in it.

IRISH.—Annie Irish was engaged to support Olga Nethersole this season. Finding there were no suitable parts for Miss Irish in the plays to be presented, Mr. Daly, at her request, consented to release her from the engagement.

HUKE.—Freddie Huke is singing successfully in the London music halls. She has been engaged as principal girl for the Crystal Palace Christmas pantomime. Miss Huke will not return to America until July.

GILLETTE.—Fanny Gillette has been specially engaged to play Henriette in Kate Claxton's revival of The Two Orphans.

POTTER.—In Seattle, when Mrs. Potter and Mr. Bellew played their new version of La Dame aux Camélias, the audience was aroused to an unusual pitch of enthusiasm. The stars were called three times before the curtain after the third act and no less than seven times after the fourth. Mrs. Potter is said to have achieved a veritable triumph in the part of Marguerite Gauthier. The production of the piece is quoted by the Minneapolis *Tribune* as being the finest ever seen in that city.

FUMEY.—C. G. Fumey has been appointed New York correspondent of the Paris *Revue d'Art Dramatique*.

LEAVITT.—M. B. Leavitt has been enjoying a rest for a few weeks at Old Point Comfort.

BURRESS.—Marie Burress has been receiving some splendid press notices for her work with James O'Neill.

PARISH.—Grant Parish, the author and manager, has arrived in Paris after an extended tour through Norway, Sweden, Denmark, Germany, Austria, and Switzerland.

YSAYE.—Ysaye, the violinist, will sail for this country on Saturday on *La Champagne*. On his arrival he will be met down the Bay by a party of newspaper men.

ROSS.—Wilson S. Ross writes from Queenstown that he has just arrived there after a stormy voyage. He will go to Paris and London on business and then sail from Liverpool for Rio de Janeiro, Brazil.

GUSTIN.—Mrs. Alfred M. Gustin (Harriet Webb) writes correcting a statement published in THE MIRROR of Oct. 20. The wedding took place at the Melbourne, New York, and not in Canada, as stated.

CONCERNING PSYCHO-PHYSICAL CULTURE.

Mrs. C. B. Bishop made an address at the literary meeting of the Professional Woman's League last Friday afternoon. Her theme was psycho-physical culture, and she endeavored to give a theoretical and practical illustration of the subject. She pointed out that psycho-physical culture was different from any other form of physical culture, as the movements had soul in them.

She deplored that the absorbing power of the intellectual life of the present day so often led to a neglect of physical development. What woman needed was not so much learning, but more backbone. Mind, body and soul should be equally cultivated. Girls should be trained physically to know the laws of their being. The perfection of womanhood is attained only when a pure soul uplifts a well-developed mind and body.

After delivering her address Mrs. Bishop disappeared for a few moments, and reappeared clad in a blouse, short skirt and bloomers, all made of white cheese cloth. In this costume she proceeded to show the audience how to exercise their toes, ankles and knee joints and how to kick properly. She also showed the proper physical hose and the proper method of breathing, which she declared to be diaphragmatic.

A discussion followed in which various members of the League participated.

FANNY RICE CLOSES TEMPORARILY.

Fanny Rice will shelve Miss Innocence Abroad on the conclusion of the present Brooklyn engagement next Saturday night, and will close her season temporarily.

Miss Rice asserts that she closes for three or four weeks only, during which time she will rehearse an English adaptation of Geistinger's successful German comedy, Three Pairs of Shoes.

"It would be absolutely impossible," said Miss Rice, "to remain on the road and give proper attention to the rehearsals of my new play.

"Besides, I must make some changes in my company. No, I was not at all happy in my part in Miss Innocence Abroad, and that is my principal reason for closing for a few weeks."

Miss Rice's time in Philadelphia, Pittsburg, Columbus, etc., will be filled by the Emily Bancker Our Flat company.

LETTERS TO THE EDITOR.

ACTORS AND POLITICS.

NEW YORK, Oct. 29, 1894.

To the Editor of the Dramatic Mirror:

SIR.—During the past four weeks I have been working in a quiet, systematic way to get out the vote of the theatrical managers, actors and men employed in the theatre. Last week a circular was sent to a number of the above, asking these questions:

"Will you vote the Republican ticket at the next election, Tuesday, Nov. 6?

"Will you register for sure either Oct. 26 or 27?

"What is your address?

"How long have you lived there?

"Did you vote at the last election for Governor?

"Which ticket?"

Over one hundred and fifty of these circulars have been returned and an average of ten out of eleven have registered and promised to vote the Republican ticket.

Besides this number I have obtained the signatures by general interviews, of over seventy others. The entire list is a very representative one, and includes the names of several of the best known stars and managers in the profession. Nine out of ten of the names enlisted either have never voted before, or else not for years, or else voted the other ticket.

These voters have not been gotten without discussion, and the antagonism shown by several managers is really quite remarkable. One manager (who has always voted the Tammany ticket and is a mild power in the councils) said: "What right have actors to vote? They're on the stage to entertain the public and not make enemies?"

"Make enemies of whom?" I asked.

"Why, of the party they vote against. Actors have got no business in politics." The gentleman seemed to feel that every actor who voted was doing him a personal injury, and he wanted to know "what I was getting out of it?" When I told him that I had retired from the profession, but still being deeply interested in it, and seeing an opportunity to get actor and manager into the way of voting, which might lead to the formation of a club or union which could control from 400 to 600 votes in this city any election day, and so demand legislation for their own good, he simply turned away saying something about, "Huh! Actors voting!"

I am not posing as a reformer or seeking any personal comment, nor commenting upon the personality of any rival candidate, and after the election I shall drop politics; but I started out to get two hundred voters for Morton, and will have more than succeeded, from the expressions of the men in the profession with whom I have discussed the situation. A movement leading to action, having some voice as citizens and men, may not cause surprise.

BURR W. MCINTOSH.

COMPLIMENTS TO MISS BENNETT.

BALTIMORE, Oct. 25, 1894.

To the Editor of The Dramatic Mirror:

SIR.—Johnstone Bennett's uncalled-for and unladylike remarks to the Kansas City reporters relative to American audiences are not destined to bolster up her waning popularity in this country. Indeed it has been said, and very justly, too, I think, that Miss Bennett's last ventilation of imaginary woes was the jerk that completely snapped the thread of the American public's patience—at least as far as Miss Bennett is concerned.

This unkind lady evidently forgets that aristocratic Uncle Sam was the first one to lift the flag of triumph over her histrionic achievements—the flag with its white stripes of peace, its red stripes of gentle blood, and its stars gleaming in the azure with such radiant intelligence that Miss Bennett, looking up at the unfurled, noble banner, read in its stars, among other pleasantries, that word of words, Success.

Truly Miss Bennett's monstrous ingratitude reminds me of the conduct of that longeared animal, who, after having drank, gave a kick to the bucket.

Truly,
IDA SOLLIE,
Paul Kauvar Co.

FOOTBALL FOR THE FUND.

EMPIRE THEATRE, }
NEW YORK, Oct. 23, 1894. }

To the Editor of the Dramatic Mirror:

SIR.—I read with much interest your editorial comments in the current number of your valuable paper upon the splendid results of the football match given in Australia by Harry Musgrove for the benefit of the Actors' Fund in that country.

Why can we not, with your kind assistance, arrange a similar game here for the same laudable purpose for say Thanksgiving Day, providing matinees do not interfere, in the event the annual intercollegiate game is not to be played at this time? Another day could, however, easily be decided upon.

Who could resist seeing Crane, Hopper, Wilson, Drew, Barrymore, Lackaye, Kelcey, McIntosh, and other favorites—to say nothing of the managers who might be induced to lend the proverbial helping hand endeavoring to score a touchdown?

Let us hear from some of the above.

Yours very truly, GUIDO MARBURG.

A WIRE FROM MR. GARDENHIRE.

TOPEKA, Kans., Oct. 26, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Kindly correct the statement made in the last issue of THE MIRROR that I am the author of a libretto called The Knickerbockers. I wrote a play which I called by that title, but rechristened it Dolores when I found that an opera so called had been copyrighted. Neither am I the author of Little Nugget. That play was written by Horace Dumars, a clever writer connected with the *Woman's Journal* of New York. I use the wire that no injustice may be done Mr. Dumars.

S. M. GARDENHIRE.

THE USHER.

Election Day falls on THE MIRROR'S day of publication next week, and in order that our readers shall receive their copies at the usual time the paper will be sent to press twelve hours earlier than usual. Advertisements for the next number must be in hand before noon on Monday.

✣

During the month of October a number of companies closed abruptly, but the list is not longer than in previous years.

From indications that are unmistakable, it appears that a good many of the smaller combinations—especially those that are without a reserve capital on which to do business—are wavering on the brink of dissolution.

The night stands are shy of novelties and of inferior attractions; their people are spending money only upon established stars and companies whose merit they know. In the cities good and bad business prevails, according to the quality of the various amusements offered.

This conservatism is the natural result of last year's hard times, which made people careful in expenditures, even with a new era of prosperity dawning upon the country. The seething excitement of the present political campaign also is acting as a depressent upon theatrical business.

✣

My brilliant confrère, the dramatic editor of the *Spirit of the Times*, is surprised to find me commenting upon Mansfield's "public dress rehearsal" of Napoleon as an agonaly and a misnomer.

"If the Usher will turn to the advertisements of the Philharmonic Society," says he, "he will see that, every season, a series of public rehearsals is announced, quite distinct from the public performances that follow them. Now, if a piece of music can be publicly rehearsed, why not a play? Mansfield's intention is to let the public decide whether the piece is worthy of a formal production. This is done with every important play in Paris, only the public are there represented by the critics and the friends of the management, and suggestions for improvement are heartily welcomed."

But the Philharmonic precedent does not apply in Mansfield's case. The Philharmonic rehearsals are such only in name; they are, in fact, simply matinee concerts at which the programme of the night's performance is given completely. Mr. Mansfield announced that he would present Mr. Stoddard's play without the scenic equipment it called for. In place of grand historical tableaux he substituted magic lantern slides. What would be said if the Philharmonic gave one of its "rehearsals" with half an orchestra? No; the cases are not parallel.

Mr. Mansfield's intention to let the public decide whether the play is worthy of a formal production implies a desire to shoulder upon others a responsibility that is part of an actor-manager's business. But if that were Mr. Mansfield's intention, why did Mr. Mansfield arrange to perform Napoleon this week in Harlem several days before his "public dress rehearsal" took place?

So far as the critics are concerned, it is evident that their presence was not desired on Saturday night, for the manager of the Herald Square Theatre informs THE MIRROR that no press seats were sent out for that occasion.

✣

There were both comic and pathetic incidents during the auction sale of Dion Boucicault's effects in Twenty-eighth Street on Thursday, Friday and Saturday of last week.

It was evident to the intelligent observer that at least half that was offered for sale never belonged to the dead playwright. Pictures and furniture that Boucicault's æstheticism would have risen at, were knocked down to bidders who believed they were getting works of art with the approving stamp of that connoisseur.

Still, there were a good many of Boucicault's belongings sold, and they brought fair prices. The auctioneer made laughter by his absurd reading of the titles of the French books from which the dramatist drew a good deal of his inspiration according to general belief. The books were badly catalogued, by the way, and the average purchaser knew little from the printed book what he was buying.

Few actors attended. Among the well-known persons present I noticed E. H. Sothern, Arthur Lawrence, Tom Ochiltree, M. J. O'Brien, John D. Crimmins, Alice Fischer-Harcourt, Maud Banks, Richard Neville, and C. H. Meltzer.

The saddest feature of this closing up of the worldly accounts of Boucicault was the utter lack of sentiment or of interest inspired by the sale of his costumes and relics. The garments associated with his successes in Arrah-na-Pogue, The Colleen Bawn, The Jilt and other famous plays went for a song, mostly to second-hand dealers. His Shaughraun costumes and a silver punch-bowl, presented to him in London, were bid in by Mrs. Boucicault, who intends to present them to The Players.

✣

Apropos of a recent paragraph in this column regarding dramatic criticism as she flourisheth to-day, Lea Jarvis sends a personal experience from Cincinnati. She writes:

"My opinion of the press has always been rather exalted, but you can imagine my surprise and chagrin when one of the stage-hands came to me and asked me how I liked my 'notice' in a certain paper. I told him I had not seen it. 'Well,' he said, 'I did my best for you.'

"Of course I looked surprised. 'Yes,' he said, 'I had to write up the articles for the paper. My brother is the critic; he had to go away, so I took his place and wrote from the gas stand.'

"I find the paper to be one of the leading afternoon newspapers. Certainly it is possible for a stage hand to have judgment and education enough to be a critic; but I must own that I never will have the same reverence for the 'critic' again.

"When one thinks of the extreme effort that must be made for a Sunday night performance in these Western cities after an early call, traveling all day, and getting to the theatre barely in time to unpack and 'make-up' before 'overture' is called; to appear before a strange audience and know that to-morrow's paper will judge you from a general standpoint in black and white, one cannot help wondering if there isn't something wrong some where, and if it is worth the time and trouble to save and put these notices in a scrap-book."

✣

Lillian Russell went to London, was seen, failed to conquer, and has returned, bringing her complacency back intact.

The Queen of Brilliants, in which Miss Russell will appear soon at Abbey's, seems to resemble an overdressed woman, if the veracious chronicles of London are to be credited. Of ribbons and gewgaws there is a superabundance, but of real qualities of excellence there are few. Perhaps Harry Dam, the American writer, who was engaged to revise the book, has put something worth while into it.

It is impossible to feel serious disappointment in Miss Russell's foreign experiences. In point of popularity, it is true, she has long held first place in the field of American comic opera; but her prominence and success do not strengthen faith in the knowledge, the taste, or the judgment of the numerous class that forms the following here of a prima donna of this order.

Miss Russell possesses beauty of the doughy sort that ravishes the fancy of the half-baked worshiper of pink-and-white pudginess. But the beauty that has its root in acute intelligence and in sparkling animation, she possesses not. She sings well enough. Her acting powers resemble those that are generously displayed in the front row of the chorus.

✣

When you compare the performances Miss Russell has given in such classics of the opera bouffe stage as La Grande Duchesse and Giroflé-Girofla with those of Aimée, Tostée, Paola Marie, Dolaro, Alice Oates—in fact, with those of any of the women, French, English, or American, that were mistresses of this effervescent art—the wonder is that Miss Russell's ponderous exhibitions have been received with a large measure of public favor.

There is nothing champagney about her; there is only a bovine self-complacency, supported by spiritless, puttified "good looks" and a well-trained voice in which I have never been able to detect the sympathetic quality. Sympathy indicates sensibility, and sensibility is not Miss Russell's most conspicuous attribute, either as a prima donna of comic opera or otherwise.

The fact is that the art of opera bouffe, so far as its feminine Anglo-Saxon exponents are concerned, is dead. Its perpetuation was dependent not only upon composers—interpreters were equally necessary.

There is none worthy of the name to-day, and that assertion is emphasized by the fatuous applause and admiration bestowed in the immediate past upon travesties and counterfeits of the real thing by the "rapid" crowd that runs after footlight notorieties.

SEDLEY BROWN IS ANGRY.

Sedley Brown says that he will make trouble for Carrie Turner unless his name appears on the programme of the Fifth Avenue Theatre as co-author of The Coming Woman. To a MIRROR man Mr. Brown said:

"Last Spring Miss Turner came to me with a play—a dramatization of Edmund Yates' novel, 'Broken to Harness,'—and asked me what I thought of it. I read it, and told her I thought it was very bad. She then asked me to fix it up. I said I did not care to work on such poor material, were upon she told me she had already bought the piece, and would consider it a favor if I would take hold of it, offering me as an inducement one-third of any profits that might accrue from its presentation, and that my name should figure on programmes and printing as co-author with Mervyn Dallas.

"On these terms I set to work and I re-wrote the play entirely. Out of one hundred pages only four remained of which Mr. Dallas was author. I did not ask Miss Turner to make this agreement with me in writing as I had perfect confidence in her good faith."

Miss Turner's representative said that the actress denied Mr. Brown's statement *in toto* and that Mr. Brown had only been asked to arrange a few of the scenes. Miss Turner, he said, would leave the matter in her lawyer's hands.

MR. GREENWALL'S SOUTHERN THEATRES.

Henry Greenwall writes to THE DRAMATIC MIRROR that he has received hundreds of letters from managers congratulating him on opening up the South to all attractions. Greenwall had the key of Texas for a long time, but he has never taken advantage of that fact. An attraction may play with him in New Orleans and not in Texas, or *vice versa*, if its manager sees fit. The time for the two new theatres at Savannah and Atlanta, which Mr. Greenwall is putting up for next season, is rapidly being booked, and Mr. Greenwall puts himself on record to the effect that when he cannot secure big attractions he will keep the house dark. For next season he has booked already Sarah Bernhardt, Henry Irving, Lillian Russell, Richard Mansfield, Nat Goodwin, Thomas W. Keene, Robert Mantell, De Wolf Hopper, and Beerbohm Tree.

A SUCCESSFUL DRAMATIC AGENT.

The Packard Theatrical Agency has started on its second year, with excellent prospects. Its success has been remarkable, and has surprised many. Under the able direction of Mrs. Beaumont Packard, the business has so increased in one year that it has been found necessary to lease the whole building. A handsome music room has just been added to the agency, in which is a Sohmer grand. In this room voices are tried by a capable professor, dances are rehearsed, recitations given, and dramatic and musical rehearsals take place. This is a convenience that is found in few agencies. Mrs. Packard claims that she has booked over 5,000 people in one year, and that she has over 300 professionals on her books who never before entered an agency, the list embracing some of the most prominent artists in the business.

THAT JOHNSTONE BENNETT INTERVIEW.

Miss Bennett's interview in a Western paper was printed in THE MIRROR last week. The *Telegram* of this city commenting on it says: "Johnstone Bennett, in a recent interview, declares that after this season she will not act in America again. And why? Simply because the public is so stupid as to believe that Georgia Cayvan, in The Amazons, acts better than Miss Bennett. The latter declares that Miss Cayvan looks terrible in trousers. It is a pity the public could not see things in the same light; then this country might still be favored with Johnstone Bennett's presence. It is sad, but then the public likes Georgia Cayvan, and there you are. Miss Bennett, I believe, will not fail to carry away with her the many American dollars she has secured here."

SAID TO THE MIRROR.

HORTENSE RHEA: "THE MIRROR is the best dramatic paper in the country."

KELLAR, the magician: "Our business is far ahead of that of last season everywhere."

ARTHUR E. MOULTON: "We have decided to close the season of A Baggage Check in Toledo on Nov. 3. The company will have played twelve weeks, and all claims will be paid in full. We have been forced to do this because the expense necessary to the production was so great as to leave no margin for profit under any circumstances. The play and company have invariably received most favorable patronage and mention."

JEROME EDDY: "Poor old Jack Gallagher! I knew him for more than fifteen years, and in all that time I never remember his saying a harsh or unkind word about any one. He at one time tried to make a mark as a playwright, but gave it up after one or two failures. He hadn't much energy or perseverance. That was his chief fault. Yet I think he possessed more ability than most people credited him with having. He died without a dollar in the world, and his daughter, May Gallagher, the actress, has been out of an engagement for more than a year."

GEORGE W. LEDERER: "I know now that Will McConnell is a genuine actor. He touched me for $100 twenty minutes after he signed with me."

BEN STEVENS: "You have no idea how the accident to De Wolf Hopper's arm hurt the business of Dr. Syntax at the Broadway for a day or two. You see, theatregoers were afraid that an understudy would take his place. Now that the public is convinced of Mr. Hopper's recovery the house is crowded at every performance. By the way, Bertha Waltzinger is collecting postage stamps for some deserving woman who supports her family by decorating fancy plates with cancelled stamps. The whole company are contributing towards the collection."

D. J. THOMPSON: "Primrose and West played to packed houses last week, and the Grand Opera House has been right in line with the best combination theatres in the country ever since the opening of the seasnn. We took the precaution to secure none but drawing attractions, and our patrons realize that when an attraction is booked at the Grand Opera House it is always worth seeing."

AUGUSTUS PITOU: "I am, I confess, simply amazed at the staying powers of The Power of the Press, which is now in its fourth season, and the business is as good as ever. Robert Mantell is also doing an excellent business."

CHAUNCEY OLCOTT: "I am very gratified at my success in The Irish Artist. I like the part; in fact, as well as any I have played. I go to Pittsburg with the play on Nov. 16, opening there on the following Monday, but I expect to play two more engagements in New York before the close of the season."

W. J. FIELDING: "In consequence of the temporary closing of Fanny Rice's season, I have associated myself with Thomas H. Ryley in the management of Emily Bancker in Our Flat. We shall fill Fanny Rice's time in several cities. The company will be strengthened, and I think the tour will be a great success."

LEOPOLD JORDAN: "I have just completed a new operatic comedy for Fanny Rice, and am now busy in collaboration with John Braham on a new opera which will probably be produced in Boston this season. The action is laid in Scotland, and is entirely Scottish in atmosphere."

F. ZIEGFELD, JR.: "Eugene Sandow has no pecuniary interests in Sandow's Trocadero Vaudevilles. I am sole proprietor. Mr. Sandow's salary is $1,000 a week and expenses."

AMONG THE DRAMATISTS.

John Hlavacek, author of Under a Woman's Rule, The Piper, etc., is finishing for the American stage a play in five acts that has been produced at the National Theatre in Prague with success. The scene of the drama is laid in Pittsburg, Pa., and the plot deals with capital and labor.

Edward M. Alfriend has written a play, in collaboration with A. C. Wheeler, which may be seen in New York this season.

An original one-act play by Arthur Hornblow, entitled A Friend of the Family, may be produced at one of Nelson Wheatcroft's matinees this season. A new piece by Charles Barnard may be presented also by Mr. Wheatcroft at an early date.

Herbert Hall Winslow is at work upon a new satirical comedy in three acts for Alba Heywood, which the comedian will play next season in conjunction with the successful one-act drama, Down in Injianny, by the same author.

George H. Finn has written a farce-comedy, called A Sure Thing, which will introduce Carroll and Finn's Comedians on Nov. 27.

Edward Philip has made arrangements to adapt various American dramas for the Swedish stage. He will spend the present Winter in New York. A number of his adaptations from French and Spanish sources have been produced at Stockholm.

Duncan B. Harrison has written a play for M. B. Curtis entitled Smith, Smith and Smith.

Rose Eytinge and S. Ada Fisher have made an arrangement of Robert Browning's Columbe's Birthday for Julia Marlowe, who will soon appear in it.

Howard P. Taylor has just finished a four-act drama for Etelka Wardell, in which that actress will star this season. It is said to be strong, and, for a wonder in these days, contains sensational effects that have not been seen upon the modern stage. Mr. Taylor is also negotiating for an elaborate production of his war drama, Maine and Georgia, which he has entirely rewritten.

Arthur Law approves of the substitution of James T. Powers for Willis Searle. He writes to a London paper that he is delighted with the New York success of The New Boy and says Charles Frohman is the prince of managers.

Adele J. Godoy has made arrangements with Sydney Grundy to translate The New Woman for the Dutch stage. Miss Godoy has also translated The New Boy into the same language.

A Bowery Girl, a new play by Harry Williams, may be produced in New York after the holidays.

The Postcript is the title of a new one act play by Henry Tyrrell.

THE CAPTAIN PAUL COMPANY.

The new Castle Square Theatre, Boston, will be opened on Nov. 12 by the production of Captain Paul, as announced some time ago in THE MIRROR.

Edward Rose's company, which includes E. J. Henley, Minnie Seligman, Helen Tracey, Mabel Amber, John Glendinning, George Fawcett, Sheridan Block, Louis Gresil, Eugene O'Rourke, and R. Payton Gibbs, who has just been added to the cast, left New York for Boston on Saturday evening.

HUDSON LISTON.

Above is a picture of Hudson Liston, an actor whose versatility and experience in many roles have made him prominent in the profession. Evidence of Mr. Liston's ability was first shown when he appeared in the support of Lillian Olcott, during her long season at Niblo's Garden several years ago, in Theodora. When Money Mad was produced at the Standard Theatre Mr. Liston was cast for a prominent part, and he was afterward for several seasons with A Dark Secret. After that he originated one of the characters in Under the City Lamps, and when William Gillette's Ninety Days was produced at the Broadway Theatre he was seen as the King. Last Winter Mr. Liston played with the stock company in Denver, and later in the season took prominent parts in William Morris' stock company in Minneapolis. He is now playing Uncle Joe in J. K. Emmet's production of Fritz in a Mad House, for which character he was specially engaged by Mr. Emmet. Mr. Liston's notable characterizations have been those of Justinian in Theodora, Stephen in A Dark Secret, Miley in Money Mad, Mathew Standish in Pique, the King in Ninety Days, James Lewis' part in Nancy and Co., Peter Valicott in The Bed of Roses, Maricot in Our Friends, and others. Mr. Liston received his schooling at the Theatre Royal, Dublin, which was considered one of the best of schools in Great Britain for a young actor.

REFLECTIONS.

The 1492 company, by the hand of Walter Jones, presented Manager E. E. Rice on the closing night of that attraction at the Garden Theatre with a diamond combination stud and scarf-pin.

*** Advertise in the CHRISTMAS MIRROR.

The Francis Seymour Amusement company engaged for A Trip to the City, Louise Arnot, Gus Mortimer, John Murphy, Carrie Roma, John West, Amy Muller, Alberta Hadley, Annie Lloyd, Charles Fleischman, the Gotham City Quartette, Charles J. Wilson, musical director, and E. N. Black, manager. One of the features of the production will be a bicycle race that will have every appearance of a bona-fide contest. The season opened in Paterson, N. J., on Thursday.

Aubrey Mittenthal, formerly of the Paul Kauvar company, and now manager and proprietor of The Brooklyn Handicap, will hereafter play Howard Clewe in that piece. Katie Gilbert, formerly of The Sea King, has been engaged to play Freddy.

Vice-President Adlai E. Stephenson and his son took the train at Springfield on Oct. 14 on the way to Quincy, Ill., and were entertained by the Calhoun Opera company, in whose special car they made the journey upon invitation.

*** If you intend to place an advertisement in the CHRISTMAS MIRROR send your order now.

Helen Mowat is managing entertainments in New Jersey with juvenile talent of the towns in which she operates, and says it is remunerative beyond her expectation. Her next entertainment will be at Washington, N. J., in November, under the patronage of the prinncipals of the public schools.

Kellar the magician did a standing-room business at the Walnut Street Theatre, Cincinnati, week of Oct. 15, and during the following week played to crowds through Ohio. He was at Miner's Theatre, Newark, last week, and reported a splendid business there.

Charles F. Gill and Eleanor Marion were married by the Rev. Percy Browne at St. James' Church, Roxbury, Mass., last Thursday. Violet Wren Gill was maid of honor. There were neither bridesmaids nor best man. The groom is the brother of General Edwin S. Gill, managing editor of the Boston *Traveler*, by whom the bride was given away. After the ceremony the party partook of a wedding breakfast at the residence of General Gill in Cedar Park, and were driven thence to the station, where the bride and groom took the three o'clock train for New York. They will make a tour of the South, after which they will reside in Richwood, O. Miss Marion was a member of Vernona Jarbeau's company during the seasons of 1892-3 and 1893-4. Mrs. E. S. Gill, by whom the bride was reared, is known professionally as Martha Wren.

Emmet Corrigan has laid off his After the Ball company for a few weeks, on account of the illness of his mother. He says he may resume in two weeks, or, if he cannot go with the company himself, that someone else may take charge of it.

Theatregoers in Chattanooga, Tenn., are having a good laugh at the expense of the police commissioners. It seems that they passed a resolution recently condemning a three-sheet stand lithograph depicting a graceful young woman in heavenly blue tights and zephyrous garments. The company was booked for a return engagement in Chattanooga, and the manager was in despair until he devised the ingenious plan of frustrating the police commissioners by draping the enticing female with an improvised skirt of tarletan, with three inches of the pictured limb in the blue stocking showing beneath the tarletan. The play never received such an advertisement, and the moral crusade was brought to a stand still.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

TELEGRAPHIC NEWS

CHICAGO.

Nat Goodwin as David Garrick and Golightly—Hall's Review of the Chicago Theatres.

[*Special to The Mirror.*]

CHICAGO, Oct. 29.

There has been another shift in the Chicago theatrical kaleidoscope, and there is but one of the three comedians who were with us last week in the city now. I think his name is Nat C. Goodwin, and he is well equipped to hold up the banner of legitimate comedy single-handed and alone. He made the hit of his career as David Garrick at Hooley's to-night, and topped it off with a splendid performance of Mr. Golightly in Lend Me Five Shillings. The theatre was closed for a dress rehearsal last evening, and the audience was large to-night. This is the final week of the popular comedian's engagement, and he will be followed next Monday by the peerless Rehan in repertory.

The October dinner of the Forty Club was held last Tuesday night at the Wellington, and was a veritable corker. The club guests were Nat Goodwin, Felix Morris, Sol Smith Russell, W. H. Thompson, W. H. Sherwood, Judge Hanecy, Rev. John Rouse, Dr. F. G. Stanley, and the attendance numbered over fifty. Mr. Goodwin responded to the following telegram: "Sorry not to be with you. Tripped over an English accent, and fell heavily. Regards to all, not forgetting my little friend, Nat Goodwin. Wilton Lackaye."

Della Fox had a magnificent reception at the Columbia to-night in The Little Trooper, and the statuesque Paul Arthur made a hit in comic opera. The engagement is sure to be a record-breaker. Peter F. Dailey, the jocund comedian, follows.

The news that Herr Johann Most had gone on the stage cast a pall over this community, but it was a gauzy veil compared with the pall cast over us by the announcement that William Ananias McConnell was to act. I think he expects to boom the sale of ether at his brother's drug store if he ever reaches here. I rely upon "Punch" Wheeler to head him off, however.

The Passing Show, which had another great week at the Chicago Opera House, is with you again to-night, and it is followed by The Review, presented by Russell's Comedians. Charming Grace Filkins is now a member of the company. The Tavary Opera company comes next week.

Jo Paige Smith, the boy road agent, sends me a line to the effect that a Northwestern manager refused to book Frank Losee in Shaft No. 2 on the ground that he had contracted to play all of Frohman's No. 2 companies.

We were pleased to learn here that Bert Coote had made a great hit in The New Boy road company, and that his accomplished wife, Julie Kinsley, who is a Chicago girl, had also scored.

Pretty Little Gladys Wallis, John Dunne's new star, is here, and is busily engaged in rehearsing Blanche Marsden's new play, A Girl's Way, with the Patti Rosa Comedy company, including Joe Cawthorne. They open in Oshkosh election night.

Felix Morris has made an excellent impression in The Best Man at the Schiller, and will continue it this week until Thursday night, when another new play, Behind the Scenes, will be given. Mr. Morris has a very good company this season.

Jefferson's two weeks' engagement at McVicker's was very large. It was followed last night by Rush City, which made a very good impression. Julia Marlowe comes next week.

At the Grand Opera House last night Donnelly and Girard entertained a large and enthusiastic audience with The Rainmakers. With Charlie Wiegand ahead, Bert Riddle with the company and Henry Donnelly in the cast this is one of the heaviest productions on the road. Roland Reed follows next week with his new success, The Politician, a very good card for election week.

Ward and Vokes had a great opening at the Haymarket last night in A Run on the Bank, and at Havlin's Florence Bindley opened well in The Captain's Mate, while over at the Lincoln two good audiences were attracted by Barbour's new play, The Land of the Midnight Sun.

The Jacobs' houses all have good attractions this week. Edwin F. Mayo and an excellent company is giving The Still Alarm at the Alhambra, George Dixon's Specialty is pleasing the admirers of pugilism and vaudeville at the Clark Street Theatre, while at the Academy of Music William Jerome and other clever people are giving an excellent performance of The Prodigal Father, in which Little Elsie Lower is making a great hit as a dancer.

Manager Frank Hall continues to coin money with his Winter circus and water carnival, and the continuous performances at his Casino attract great crowds.

Louis Aldrich in My Partner is the next attraction at the Haymarket, and the Alhambra and Academy exchange attractions next Sunday.

Sam T. Jack's Creoles are at his Madison Street Opera House this week, and the Rentz-Santley Burlesque company at his Empire, while the Boston Imperials are at the Gaiety, and there are good variety shows at the Lyceum, Olympic, and Park.

John L. Stoddard begins his lecture season at Central Music Hall to-morrow night. Theodore Thomas' concerts are drawing well at the Auditorium, and there is still a very good show at the Masonic Temple roof garden, with the flower show in full blast at Battery D.

Joe Cawthorne tells me of a German street car conductor who forgot to put a tough off of his car at the right street. "Do you know what I think of you?" asked the tough. The German did not. "Well, I think you are a blankety blank blank." And the German said: "De —— I vill!"

Group of stage robbers seen by me Thursday in front of the Chicago Opera House: Charlie Ross, John E. Henshaw, Bert Riddle, Charlie Wiegand, Tommy Fitzpatrick, Ben Giroux, and the only McCleary. It was across the way from police headquarters, too.

Some new soubrettes: Zippora Monteith, Katherine Kittelman, Maude S. Winklebach, Deohla Denmer, Katibel Park Ladd, Phyllis Ruffell and Truly Shattuck. Also YetonaYaeger, of the Duluth circuit.

Pleasant prospects for a good week.

"BIFF" HALL.

PITTSBURG.

Stuart Robson, Men and Women, On the Bowery, Sandow, and Other Attractions.

[*Special to The Mirror.*]

PITTSBURG, Oct. 29.

Stuart Robson, as Dionysius Dimple in Leap Year; or, the Ladies' Privilege, delighted a fashionable audience that filled every part of the Duquesne to-night. She Stoops to Conquer and The Henrietta are underlined. Next week, Joseph Jefferson in Rip Van Winkle, Lend Me Five Shillings, and Cricket on the Hearth.

Men and Women, with Clay Clement as the star, opened at the East End Theatre to-night. The house was well filled and the company gave a satisfactory performance. Our Uncle Dudley follows.

At eight o'clock this evening it was impossible to get standing room at the Bijou, where On the Bowery began a week's engagement. The advance sale is the largest of the season at this house. Frank Bush made a hit in his clever specialties. Next week, Ward and Vokes in A Run on the Bank.

The Sandow Trocadero Vaudeville at the Alvin drew an immense audience. Sandow and the leading specialists were warmly received. Charles L. Davis, and the original Kilanyi living pictures next week.

At the New Grand Opera House, the Hanlons opened in Superba to good business. William Barry follows in The Rising Generation.

The New York Stars, with Lina and Vani, recent importations, were the attraction at the Academy of Music. Next week, Hyde's Comedians.

At Manager Williams' Park Theatre, Allegheny, C. Win Perkins' company, with Lottie Brisco, opened in The Burglar to a good-sized audience.

Mme. Marie Decca, supported by a capable company, gave a concert at Carnegie Hall to-night that drew a large audience.

Mme. Flora, dancer, joined the New York Stars at the Academy this week.

Joseph Murphy will soon be seen at the Alvin, his first appearance here in ten years.

Nellie Park, a member of The Black Crook company that played an engagement at the New Grand last week, was taken seriously ill during the week. She will be taken to New York as soon as it is possible to remove her. Manager McCarty and Mr. Permont, treasurer of the company, have shown the invalid every kindness and attention.

E. J. DONNELLY.

BOSTON.

The Brownies and Off the Earth the Novelties of the Week—Benton's Theatrical Chat.

[*Special to the Mirror.*]

BOSTON, Oct. 29.

Four burlesques vie with each other for popular favor in Boston, and two melodramas are drawing packed houses night after night, while the other houses have been doing good business with great uniformity.

Among the novelties of the night is The Brownies at the Hollis Street.

The house was crowded, and the piece made a hit. Ida Mulle and Alice Johnson were capital, and Fritz Edwards and Lee Lamar scored. The scenery, costumes and stage management were notably good.

Eddie Foy has made hosts of friends since he first came here with the American Extravaganza company, as was evident at the Park to-night when he opened a three weeks' engagement in Off the Earth.

Here was another crowded house. The show was all Eddie Foy, and this was what the audience wanted. Louise Montague, Sadie Macdonald and Hallen Mostyn were all well received. The piece made a tremendous hit.

The only dramatic novelty to-night was at the Grand Opera House, where Rory of the Hill opened a week's engagement. As Frank G. Prescott had been in advance of the piece to arouse interest, the house was filled. His Boston friends had not seen Mr. Prescott for two seasons, and he received a most cordial welcome from everybody.

The audience was large, and Roach was seen to advantage. Hariette Lascelle's dancing was good.

In Old Kentucky has scored a most emphatic hit at the Boston. It would be hard to say whether it is the piece or Laura Burt that has scored the success, but the fact remains evident that the house has been packed at every performance, and that the phenomenal business of The Old Homestead is being more than duplicated. Miss Burt as Madge is the life of the play.

The other melodrama which is crowding a Boston theatre is The Cotton King, which has hardly seen an empty seat since the opening of the engagement at the Bowdoin Square. A professional matinee will be given on Nov. 9. Sutton Vane has offered to W. A. Brady his recently completed melodrama.

An important change was made in the cast of Prince Pro Tem at the Museum to-night, when Dan Daly made his first appearance in the part of Justice and scored an emphatic success. There is now great team work between Mr Daly and Annie Lewis, who remains the life of the piece.

Sowing the Wind, at the Columbia, has aroused a considerable amount of discussion in regard to the ethics of the piece, and the houses have been very large.

Other attractions in this city are: Keith's New Theatre, continuous performances, a novelty being the dramatic scenes given by E. P. Sullivan and Della Clark; Lyceum, a strong vaudeville bill, headed by Hilda Thomas; Palace, the Sefton Comic Opera company; Grand Museum, Nugget Nell; Howard, Robinson Crusoe and variety.

George H. Brennan, Joseph Haworth's business manager, who was well known as a Boston newspaper man, was in the city last week. There is no truth in the rumor that Mr. Haworth's tour is to close soon. On the contrary, it will be carried out, and it is probable that one or more new plays will be given in the course of the season. The Boston date is early in the new year.

A large party of the friends of Marie Burress will attend the opening performances of James O'Neill at the Grand Opera House next Monday. Miss Burress will appear in several new parts during this engagement.

Edward E. Rose has engaged Charles Sutton for a part in Captain Paul, which will open the Castle Square.

R. A. Barnet has written a new topical song for T. Q. Seabrooke.

Marse Van and Gudgeons will not be given in Boston by the Empire stock company, as had been announced. Liberty Hall will be the only piece given during the engagement.

Maida Craigen made a flying visit to Boston last week to attend the wedding of her brother, Dr. George Craigen.

William Harris has recovered from gastric trouble and rheumatism.

Mildred Ball Hyland, niece of E. A. P. Newcomb, the architect and composer, has been engaged for the stock company at the Castle Square.

Manager R. H. Mohr, of the Lyceum, has been seriously ill for several days.

Rumor has it that Boston is to have an edition of a Chicago dramatic paper after Jan. 1. What's the need of it? Bostonians know that if there is any theatrical news it is to be found in THE MIRROR, and the newsdealers appreciate that fact.

A discharge in insolvency has been given to Frank T. Pilling, the theatrical manager.

Dr. A. D. Crabtree says that Mosswood will be withdrawn for a week or more to make alterations in acts and cast. Dr. Crabtree has returned to Boston.

John W. Luce, press agent at the Castle Square, was married on Oct 27 to Gertrude Hanson, of South Berwick.

The Old Homestead played to $73,817.75 during seven weeks at the Boston. During the last three engagements at that house the receipts have been $28,350.

More resolutions protesting against the Sunday night concerts at the Boston theatres have been adopted, this time by the Congregational Club, which has appointed a committee to remonstrate.

The Point of Pines estate has been sold by auction to Charles Baldwin, of Braintree, for $19,000 and a mortgage of $58,000, making the total cost $77,000. He bought in the interest of a large stock owner, who holds 1,300 of the 1,500 shares of the Pines company. That makes the total cost to him about $200,000.

The latest rumors of a new theatre in Boston have caused little comment. Managers seem to think that Boston has places of amusement enough. The plans for a new business block on the site of the old public library end the rumors about an opera house there.

JAY BENTON.

PHILADELPHIA.

What Amuses the Quaker City—Large Receipts of Princess Bonnie—Theatrical Chat.

[*Special to The Mirror.*]

PHILADELPHIA, Oct. 29.

After the failure of repeated efforts upon the part of the management of Princess Bonnie, as well as Nixon and Zimmerman of the Broad, to buy the fortnight date of the Bostonians and their Robin Hood, Princess Bonnie closed on Saturday night an engagement which will stand for many years to come in all probability, as the most triumphant of any this city has known. The matinee and evening of Saturday found patrons paying a dollar for gallery seats, so determined were they to witness the closing of this phenomenal engagement. If the authorities had permitted, the aisles would have been a solid mass of humanity as were the aisles on the North and South side of the theatre. The receipts of the four weeks were over $50,000. The Bostonians with Robin Hood have a splendid send-off this evening.

The Empire has had also a very strong week with 8 Bells; presenting a company of greater ability than last season. Prices were raised to resist the over-pressure. Much of the business is new, and largely an improvement. It was the second best week in the history of the Empire. Amy Lee, a great favorite, opens the week with a heavy attendance, appearing in Pawn Ticket 210, with a company of local celebrities, giving promise of another leading week.

Mrs. Othello is the current bill at the Girard Avenue.

The Girl I Left Behind Me at the Chestnut Street Theatre drew heavily all week. Blanche Walsh as Kate Kennion, made a very fine impression, introducing original work of a very high order. The honors belong to her, to Maclyn Arbuckle, Lottie Alter, and James E. Wilson. This week will be the last of the production for the present.

Madeleine, or the Magic Kiss, was the vehicle which introduced as a comic opera star, Camille D'Arville, who has won much praise for her conscientious and thorough work. The opera itself is on original lines, and is a most acceptable innovation. The costumes are gorgeous, the chorus large and efficient, and many of the numbers are captivating. The engagement was a decided success. The Lyceum Theatre company in The Amazons have a good opening for their two weeks' run.

Business at the Walnut has been to the capacity for the past fortnight. Off the Earth needs a deal of treatment before it reaches its mission. Louis Harrison has been here two weeks at work upon it. The company is enormous, numbering eighty. Sadie MacDonald and Eddie Foy bore the honors. Sherman Brown parted with his interest on Thursday to Manager Davidson, of Milwaukee. Eddie Foy retains a small share. The scenery and all the fittings are of the first order, and most of the people are capable. Robert Mantell drew a large house this evening, presenting Monbars with repertoire for the rest of the week.

The Plunger opened at Forepaugh's.

Weber and Field's company at Gilmore's Auditorium played to the capacity at every performance. Bobby Manchester's Night Owls follow, and appeared to-day to a very heavy attendance.

Wild Rose was a little too wild for the patrons of the Standard. Still, if the company had been of better material, it would have been more successful from an artistic standpoint. Business was fair all week.

Gracie Emmett in The Pulse of New York will repeat her former large business judging by the attendance this evening.

The Park, with The Brownies, had a fortnight of genuine business of the highest order. Glen MacDonough has been here two weeks overhauling a work which appears to have been hurriedly put on. He has improved it, and follows to Boston, where he will finish, and suggest the excision of an excess of persons in the interpretation. He is working to brighten a plot, which in the mazy exuberance of scenery appears to have been quite lost. Sadie Martinot appeared in The Passport to a fair audience this evening.

Nellie McHenry cannot complain of the manner in which the patrons of the National sustained her efforts in A Night at the Circus. She has never played to better business in this city nor anywhere to more delighted audiences. The Prodigal Daughter has a fine house to-night.

The Power of the Press at the People's introduced a promising little actress, Mabel Florence, who, with Florence Roberts and William Stafford, bore the honors. The drama was beautifully staged, and the attendance, as a rule, to the capacity. Old Glory begins this evening with a good advance sale.

Ada Gray filled a fair week at the Kensington with East Lynne. George Learock began his season, with his own company, to-night, giving his version of Faust to a crowded house. Many friends from down town were present to give the sterling actor and his handsome and talented leading lady, Carrie Radclitte, and the splendid company, a send-off. It was really a gala occasion. The company takes the road next week, playing all the large towns in the State.

May Howard and company are at the Lyceum.

The Prince is Boney is turning people away at Carncross'.

J. W. Everett has been connected with the People's Theatre seven years. He has just commenced his second season as treasurer.

Ethel Lynton, of this city, has signed with A Scandal in High Life company as leading lady.

Business Manager Simpson, of the People's last week distributed 30,000 programmes among the workmen of the ship yards of Kensington, informing them that the hero of the play, The Power of the Press, was a ship carpenter, and advised them to see how he overcame his enemies. Result: house unable to hold the crowds.

An old actor named Germon, an uncle of Effie Germon, has been sent in great distress to the Philadelphia Hospital, suffering with a stroke of paralysis. He is seventy-three years of age.

Mrs. Willard Spenser, wife of the author of Princess Bonnie, has been very ill, but has recovered sufficiently to go on the road with her husband and company.

Friends of Joseph H. Greensfelder, the General Pomposo of Princess Bonnie, and who, in the part, is literally covered with medals, presented him with a handsome medical work, before the evening performance on Saturday. One of them, in his speech, said he hoped the donee would wear all his orders on the outside, and have no disorders within.

EDWIN RUSHTON.

WASHINGTON.

Marie Jansen, J. K. Emmet, and Other Openings—Musical Events—New Theatre.

[*Special to The Mirror.*]

WASHINGTON, D. C., Oct. 29.

Marie Jansen in Miss Dynamite opened to a crowded house at Albaugh's to-night, and met with a warm welcome. Frederick Bond shared the honors. The Capital City Press Association was in attendance in a body, as a compliment to Mr. Bond, who is an associate member of the club. Robert Mantell in repertoire closed a good week. Next Monday night will witness the first production in America of Sardou's play, Madame Sans Gêne.

J. K. Emmet drew a very large audience to the Academy to witness his clever work in Fritz in a Mad House. His songs, dances and lullabys were applauded. A clever company was seen in support. Struck Oil closed a fairly successful week. Tim Murphy follows.

A Trip to Chinatown is on at the New National this week. To-night's house and a good advance sale assure a profitable engagement. Ada Rehan's week of repertoire at advanced prices was a success. The Amazons, with Johnstone Bennett, next.

George W. Monroe in My Aunt Bridget gave great satisfaction to an assemblage that crowded Butler's Bijou Theatre. Sadie Hasson's Kentucky Girl was liberally appreciated. Ada Gray in East Lynne follows.

Rice and Barton's company at the Lyceum opened to a big attendance. Hyde's Comedians and Helen Mora repeated their usual success. Russell Brothers next.

Manager David Towers, of Convention Hall, has secured for Nov. 6 the Mme. Melba Grand Concert company.

One of the pleasing events of the engagement of Robert Mantell at Albaugh's was the attendance in uniform of the Governor, staff and officers of the New Jersey National Guard on Thursday evening to witness the Corsican Brothers, as guests of Manager E. H. Allen and Mr. Mantell. Boxes were occupied by Governor Werts, his personal staff and state officers, and the body of the house was reserved for the officers and members of the New Jersey State Rifle Team. The occasion was one of the most enjoyable features of the fraternal visit of that organization to the District National Guard.

The Boston Symphony Orchestra, whose monthly visits to this city are leading events of each musical season, have arranged for five concerts at Metzerott's, to be given one every month. The opening concert to-morrow night shows the box sheet nearly marked off. Mrs. Julie M. Wyman, Cæsar Thomson, and T. Adamowski comprise the soloists.

The date of the presentation of the new Indian opera, Si Lootah, from which, it has been claimed by its authors, Garland and Grimes, The Ogallalas, sung by The Bostonians, was taken, has been set for the afternoon of Dec. 6 at the New National Theatre.

The Choral Society has selected Mendelssohn's oratorio, St. Paul, for the inauguration of its twelfth season on Nov. 7. The principal soloists will comprise Lillian Blauvelt, Florence A. Stidham, one of Washington's foremost singers, Anton Schott, and Emil Fischer. The Messiah will follow at a later date, in which Emma Juch, Katherine Fleming, William H. Reiger, and Ericsson F. Bushnell will be heard.

Alice Hanson's singing and dancing pickaninnies are a great hit with George Monroe's My Aunt Bridget company.

It is now John W. Albaugh, Jr., who is getting the credit of building a new theatre here.

JOHN T. WARDE.

ST. LOUIS.

Sowing the Wind, Duffy's Blunders, and Shaft No. 2—The New Winter Garden.

[*Special to The Mirror.*]

ST. LOUIS, Oct. 29.

Julia Marlowe opened a two weeks' engagement here in repertoire to-night, playing Lady Teazle in School for Scandal, supported by the best company she has ever had. The stage settings are elaborate, the costumes rich and handsome, and the audience was large and fashionable.

Sowing the Wind was given its first presentation in St. Louis to-night at the Olympic Theatre before a thoroughly appreciative and fashionable audience, and met with marked success. The company presenting it is the complete original one.

Barney Ferguson in his new farce-comedy, Duffy's Blunders, drew two big audiences to Hagan's yesterday. New songs and dances, novel specialties and the great roof garden scene are the features of his new play.

Shaft No. 2 filled Havlin's Theatre twice yesterday. As a realistic production it is one of the best on the stage.

Albini's Empire Entertainers is the attraction at the Standard Theatre.

Colonel Hopkins' stock company is giving a good performance of Ranch 10 at Pope's Theatre, with the infant prodegy, Gertie Cochran, together with other specialties.

The plans for the new Winter Garden have not been completed yet. The manager, Percy Denton, however, is negotiating with W. J. Rustetter, formerly leader at Koster and Bial's, as leader, and H. A. Covell will be the New York representative. Instead of the capital stock being $10,000 as I stated in my telegram of a couple of weeks ago, it will be $50,000, and the probabilities are that the place will open by Dec. 1.

P. J. Toomey, of the scenic painting firm of Noxon and Toomey, has returned from his extended European tour.

Manager Ollie Hagan, who has been away for several days with his company playing The Summer Blizzard, returned last Thursday.

S. E. Taylor, lately of the Union Trust Building Roof Garden and Casino, has been appointed by Colonel Hopkins press representative for Pope's Theatre.

Harry E. Fillmore, acting manager for The Summer Blizzard company, was in town several days last week.

Jack S. Hirsh, business manager for the Marie Tavary English Opera company, did some good work in advance of his attraction, that did such a big business here last week.

W. C. HOWLAND.

CLEVELAND.

Potter-Bellew, A Baggage Check, and Playmates—A New Theatrical Enterprise.

[*Special to The Mirror.*]

CLEVELAND, O., Oct. 29.

The Euclid Avenue Opera House was filled to-night by a fashionable audience to witness the production of Charlotte Corday by Mrs. Potter, Kyrle Bellew, and a fine company, who were tendered an enthusiastic reception. In Society is the bill to-morrow night. Roland Reed in The Politician is the attraction for the last half of the week. Next week, Sol Smith Russell and Rose Coghlan.

Arthur E. Moulton in A Baggage Check amused a large audience at the Lyceum Theatre this evening, and holds the boards the first half of the week, followed by Morrison's Faust. Donnelly and Girard will be seen next week.

H. R. Jacobs' Theatre had crowded houses afternoon and evening to greet Bessie Bonehill in Playmates. She will remain until Wednesday evening. N. S. Wood in The Orphans of New York is the attraction for the balance of the week.

The Lyceum Theatre company drew good houses afternoon and evening at the Star Theatre. Next week, South Before the War.

Charles Henshaw, manager of the Lyceum, will have a road company next season, and has associated with him E. C. Underner, formerly with Henshaw and Ten Broeck. New modern comedies will be presented. Mr. Henshaw will remain at the Lyceum Theatre.

Louis E. Werber, late of the Euclid Avenue Opera House, is with the *Amusement Gazette*. He will remain in town, having charge of several attractions that are booked for the Grays' Armory.

Sousa's Band is billed to appear at the new elegant auditorium of the Grays' Armory on Nov. 6. This is the initial attraction at this new place of amusement. The Cleveland Grays is a crack military organization, and have built a beautiful stone armory and equipped it with one of the finest halls in the State.

WILLIAM CRASTON.

A VARIETY THEATRE BURNED.

(*Special to The Mirror.*)

ST. LOUIS, Mo., Oct. 29.—Lundberg's Variety Theatre was destroyed by fire at four o'clock this morning. The flames spread to an adjoining boarding house, which was also burned.

The dead body of Albert Shaw, aged nineteen, was found in a rear room of the boarding-house. He had been suffocated by smoke. Two women were found unconscious in another room, but were revived soon afterward. William Porter, aged twenty-one, who jumped from a second story window, was injured internally. Ada Butler, an actress, was overcome by smoke, but will recover. Lillie Cass, a servant, was also overcome by smoke and her condition is serious. The origin of the fire is unknown. The loss is $8,000.

A SUCCESSFUL EXTRAVAGANZA.

[*Special to The Mirror.*]

ST. PAUL, Minn., Oct. 28.—Aladdin, Jr., by David Henderson's American Extravagaza company, closed to-night the largest engagement that has been played in this section of the country for the past year. The receipts for eight performances were $10,143. The last four performances of the engagement witnessed hundreds of people turned from the doors. To-night the American Extravaganza company left upon its special train of nine cars for Duluth, where it gives three performances, having been guaranteed by me, as manager of the Lyceum of that city, $6,000. L. N. SCOTT.

OPENED TO CAPACITY.

[*Special to The Mirror.*]

CHICAGO, Ill., Oct. 28.—Ward and Vokes opened to the capacity at the Haymarket against four strong farce-comedies, and made the hit of them all. W. T. CROSSLEY.

OVER 1,000 TURNED AWAY.

[*Special to The Mirror.*]

MILWAUKEE, Wis., Oct. 28.—Darkest Russia gave two performances at the Academy to-day, and over 1,000 were turned away.

L. J. RODRIGUES.

BROKE THE RECORD.

[*Special to The Mirror.*]

CINCINNATI, Oct. 28.—Freeman's A Railroad Ticket broke the record at Havlin's Theatre. It played to-day to the two largest audiences in its history. The performance the best of farce comedy that has ever played Cincinnati at any theatre. J. H. HAVLIN.

GREAT PROSPERITY.

[*Special to The Mirror.*]

PHILADELPHIA, Oct. 28.—8 Bells played to $5,892 last week at the Empire Theatre, nearly reaching Primrose and West's week of $6,100. Amy Lee opens to the biggest advance sale in the history of the house.

J. BARD WORRELL.

A BIG SUCCESS.

[*Special to The Mirror.*]

BALTIMORE, Oct. 27.—The Sandow Trocadero Vaudevilles played to over $8,330 at our house this week. It is the greatest organization of its kind ever seen in Baltimore, and comes back for return engagement.

HARRIS, BRITTON AND DEAN.

TO CROWDED HOUSES.

[*Special to The Mirror.*]

NEW BEDFORD, Mass., Oct. 29.—Waite's Comedy company closed last week at Salem to standing room only at every performance. Opened to-night to a packed house.

JAMES R. WAITE.

AN EMPHATIC HIT.

[*Special to the Mirror.*]

PHILADELPHIA, Oct. 29.—Sadie Martinot and company made a most emphatic hit in The Passport at the Park to-night. The standing room sign was out at 7.15. The play is a sure winner.

FRANK HOWE, JR.

GOSSIP.

Arthur Dunn telegraphs from Cleveland, O., The Derby Winner is a go, and that he will remain with it all season.

Nat Goodwin has had time offered him in London, but *Theatrical Tidings* says that he will remain here.

The Grand Opera House, Philadelphia, has been leased by H. P. Tissot and will be under the management of J. M. Kahnweiler. The New York representative is the Packard Exchange.

Nettie Black has made a hit in A Trip to Chinatown.

A. J. Fay, who is spending a few days in the city, reports that business at the Lowell Opera House has been excellent this season, and a great improvement over last year's.

Kate M. Howard, late with Monte Carlo, has joined The Circus Girl.

Manager C. W. Goodwin has canceled two weeks of Professor Ferdinand's time, owing to the illness of Madame Ferdinand.

Marietta Di Dio, the concert hall singer, was married last Tuesday to Stephen S. Thorn, of this city.

⁂Have you placed your advertisement in the CHRISTMAS MIRROR? It sells for two months, reaches every one, and it will be an artistic and literary triumph.

Cissy Fitzgerald fainted on the stage at Daly's Theatre on Saturday night after finishing her dance in A Gaiety Girl. Miss Fitzgerald has been ill several times since her arrival here, and had before fainted after her dance, but behind the scenes.

It is said that William Warren, second tenor of the Tavary Opera company, and Helen Von Doenhoff, contralto, and Emerico Morrealli, the orchestra conductor, and Kattie Eland, also a member of the company, will soon be married.

W. S. Hart has been presented with an authenticated likeness of Charles Kemble as Marc Antony by George Goodale, of the Detroit *Free Press*, on account of his striking resemblance to that great tragedian.

Edward M. Favor will retire from 1492 on Nov. 10.

Ira W. Jackson, manager of the Gaiety Opera House, New London, Conn., opened on Oct. 8 with the Frohman company in Jane to a large audience.

Arthur Thomas, manager of The County Fair, reports that his business in the South has been satisfactory. This company will play Tacoma, Seattle, and the Montana circuit, and return to Chicago over the Northern Pacific.

⁂The CHRISTMAS MIRROR will be published about Dec. 1. Advertising copy should be sent at once.

DATES AHEAD.

[*Received too late for classification.*]

CORSE PAYTON (David J. Ramage, mgr.): Keokuk, Ia., Oct. 29-Nov. 3, Iowa City 5-10, Muscatine 12-17.

CHARLES RIGGS: Jamestown, Minn., Nov. 1, 2, Bismark, N. D., 4, 5.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Chatham, N. Y., Oct. 31, Mechanicsville Nov. 1, Lansingburg 2, Ballston 3, Ft. Edward 5, Ticonderoga 6, Whitehall 7, Saratoga Springs 8.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Freehold, N. J., Oct. 29-Nov. 3.

MARSH'S PLAYERS: Marion, S. C., Nov. 1-3, South Boston, Va., 5-10, Reidsville, N. C., 12-17.

TAVARY OPERA: Memphis, Tenn., Oct. 29-Nov. 3, Chicago, Ill., 5-17.

Married.

GORDON—PRICE.—In Chicago, on Oct. 25, Jaxon Gordon and Anna Berger Price, by the Rev. Mr. Atchinson.

GILL—MARION.—Charles F. Gill and Eleanor Marion, at St. James' Church, Roxbury, Mass., on Oct. 25.

HOEY—BAKER.—Frederic C. Hoey and Louisa Baker, at Clinton, Ill., on Oct. 12.

Died.

ARNOLD.—Joseph Arnold, suddenly, in Philadelphia, On Oct. 28, aged 72.

COVILLI.—Charles and Mary Covilli, at St. Louis, the former on Oct. 15 and the latter on Oct. 20.

ELDRIDGE.—Daniel W. Eldridge, in New York, on Oct. 25, of pneumonia.

OWENS.—Ella Owens, professionally known as Ella Leeds, at Evansville, Ill., on Oct. 25.

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[CONTINUED FROM PAGE 6.]

A Texas Steer pleased a large audience 22. George Dixon 27.——ITEM: H. G. Hyde, of the firm of Bates and Hyde, managers of Faurot's Opera House, was called to Titusville, Pa., by the death of his father, which occurred 22. The deceased was engaged in the banking business, and was one of the most prominent and influential men in the city.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): Our Uncle Dudley changed date from Oct. 18 to 19. Carlton Mammoth Indoor Circus 6; A Breezy Time 14; The Power of the Press 30.

WOOSTER.—CITY OPERA HOUSE (Ketler and Adams, managers): William Morris in The Lost Paradise Oct. 17 to fair business.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Robert Hilliard in The Nominee Oct. 22-24; fair houses. Lost in New York 25-27; good business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Hettie Bernard Chase in 1896 Oct. 22; attendance fair. Sam L. Burton in New Si Perkins 24.——ITEMS: THE MIRROR is the most popular dramatic paper that reaches this city.—Shirley Grimes is doing the press work for the Grand.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Edmund Collier in The Cross Roads of Life gave a fine performance Oct. 19; fair house. Louis Aldrich in My Partner 31; Texas Steer 2; Spider and Fly 7; Power of the Press 9.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Waite's Comedy co. Oct. 13-20; big business.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Frohman's Lost Paradise Oct. 18; fair house. The Old South 20; large house. Innes' War and Peace concert, matinee, 22; light business.

LANCASTER.—CHESTNUT STREET THEATRE (Mrs. Clara M. McNeil, manager): Jule Walters in Side Tracked Oct. 19; large audience. Marie Decca 20; S. R. O. Cross Roads of Life 23.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Jule Walters' Side Tracked Oct. 20; big business. Madge Tucker co. 29-3 canceled. In-Door Circus 8.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Jule Walters in Side Tracked Oct. 16; fine performance; large house. Si Perkins 25.

URICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Frank S. Davidson's Farmer Hopkins to good business Oct. 15.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Down in Dixie Oct. 18; Mrs. Potter and Mr. Bellew 29; both to good business. The Cross Roads of Life 26.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Augustin Neuville in The Boy Tramp 15-17; fair business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Across the Potomac Oct. 18; good performance; small audience. Roland Reed 31; Louis Aldrich 2.

CANTON.—THE GRAND (L. B. Cool, manager): Across the Potomac Oct. 16; good business. Cross Roads of Life 18; fair business. Down in Dixie 20; packed house. Innes' Band delighted a large audience 23. Roland Reed 30; A Texas Steer 1; Coon Hollow 3; Spider and Fly 6; Rose Coghlan 7; Power of the Press 10.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Inez Mecusker presented The Prima Donna Oct. 22 to a fair-sized house. The Kid 30.——ITEM: Miss Mecusker has many friends here, who showed her marked social attention.

NEWARK.—MUSIC HALL (E. Wallace, manager): Madge Tucker Comedy co. closed a successful week Oct. 20. John Griffith in Faust 23.——OPERA HOUSE (J. H. Miller, manager): Our Uncle Dudley 20; good business. Mme. and Augustin Neuville 22, in Cell 22.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Howard Wall's Ideals Oct. 22-27; S. R. O. opening night.

ASHLAND.—OPERA HOUSE (Horne and Westover, managers): African Choir Oct. 20; fair house; good performance. The Nominee 27.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Walter C. Clarke, successor to Clark and Cox, in Ben Hur Oct. 11, 12 to good houses. Smith's Military Band concert 22; local organization; fair house. Inez Mecusker 24; The Dazzler 1; Walter Sanford's Power of Gold 3; Palmer Cox's Brownies 9, 10, benefit of the house.——ITEM: Defiance Lodge of Elks has inaugurated weekly social sessions for whist and dancing.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): The Dazzler Oct. 17; large and pleased audience. Si Plunkard 26; Gilbert Opera co. 31.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Inez Mecusker in The Prima Donna Oct. 17; good business. Marie Kinzie Comedy co. 22-25; popular prices.

MASSILLON.—BUCHER'S OPERA HOUSE (George T. Crawford, manager): Lost Paradise Oct. 19; good-sized audience. Peck's Bad Boy 24; crowded house.—— ITEM: There is a noted difference for the better in the management of the house in regard to order.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Grant, managers): John Griffith in Faust Oct. 23; large audience.

EAST LIVERPOOL.—NEW GRAND (James D. Orr, manager): Edmund Collier's co. in The Cross Roads of Life Oct. 20; full house.——ITEM: The co. will lie off week of 29.

BOWLING GREEN.—GRAND OPERA HOUSE (A. D. Fulton, manager): Lilly Clay's Colossal co. Oct. 17; good house. Prodigal Father 20; light house. John Griffith's Faust 22; good house; excellent performance. Little Trixie 18; Police Inspector 19.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Across the Potomac Oct. 19; good business. A Texas Steer 23; crowded house. Down in Dixie 1.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Across the Potomac Oct. 20; fair business. The Waite Comedy co., supporting Carrie Louis, opened 22 for a week in repertoire. The opening bill, The Buckeye, drew a packed house.——ITEM: Maud Durand and Frank Wolcott, of the Across the Potomac co., and Carrie Louis were members of the Howard Wall co. four years ago. They met here for the first time in four years.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Frank Jones in Our Country Cousin Oct. 22; fair house. Gilbert Comic Opera co., booked here for 25, has been postponed for two weeks on account of the illness of Mr. Klunk, who has an attack of typhoid fever. A Barrel of Money 31.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): Thomas Q. Seabrooke in The Isle of Champagne Oct. 16; house all sold at advanced prices. Down in Dixie at popular prices to a topheavy house 19. The Cross Roads of Life 22; popular prices; small audience.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Charles Frohman's Charley's Aunt co. Oct. 13-17 (four performances) did a fine business. Katie Emmett in Killarney 18-20 (matinee only); good houses. A repetition of Young Mrs. Winthrop 20 (evening) by Charlotte, Essie and Minnie Tittell, with competent local talent supporting them, drew a fair sized house. The play was well put on, and deserved better patronage than it received.——ORPHEUM (Robert Blei, manager): J. H. Haverly's Mastodon Minstrels, under the management of Frank V. Hawley, drew large audiences 13-19.

PENNSYLVANIA.

UNIONTOWN.—GRAND OPERA HOUSE (John Ballinger manager): A large and well-pleased audience witnessed Lillian Kennedy in She Couldn't Marry Three Oct. 17. Jockey Minstrels 22; light house.

BUTLER.—PARK THEATRE (George Burkhalter, manager): A Cork Man Oct. 19; large business; satisfactory performance. M. B. Leavitt's Spider and Fly 22; good house.

ERIE.—MAENNERCHOR HALL (Wagner and Reis, managers): Peck's Bad Boy Oct. 17; good business. Fitz and Webster's A Breezy Time 20; fair audience.——ITEM: Harry Knowlton, press agent of Primrose and West's Minstrels, spent a few days in this city last week.

MINERSVILLE.—OPERA HOUSE (Rodrig and Kear, managers): Emmet Corrigan in After the Ball Oct. 18; medium business. Diamond Breaker 26; Stowe U. T. C. 30.——ITEMS: The trolley will soon connect all the outlying territory, making our town one of the best one-night stands in the coal region.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): The Old South Oct. 15; large top-heavy house. The Burglar 24.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): William Morris in The Lost Paradise delighted a fair house Oct. 22. The Burglar 26.

NORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): Leonzo Brothers Oct. 18-20 to fair business. Flora Batson and co. of colored entertainers 22; good business. Peter F. Daily in A Country Sport 23; large and well-pleased audience. Gus Williams in April Fool 27; Teachers' Institute 29-2.——NORRIS' THEATRE (D. F. Quillman, manager): Sheffer and Ruppert Alabama Minstrels 22-27; good business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Fabio Romani with Living Pictures Oct. 16; Faust 23; good house 5. Powell 26; My Partner 27.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Adair and Kohler, managers): John E. Field's Drawing Cards Oct. 19 to fair business. Herbert Cawthorn in A Cork Man 24 to moderate business.——JOHNSTOWN OPERA HOUSE (John D. Mishler, manager): The Georgia Minstrels to a fair house 22. Our Uncle Dudley 23; light business.

EASTON.—ABEL OPERA HOUSE (Dr. William K. Detwiller, manager): Ole Olson Oct. 18; poor business. J. W. Horn's Comedy co., benefit of Charity Club 22; large audience. Brooklyn Handicap 24; fair business.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Herbert Cawthorn in A Cork Man Oct. 18; large business. Powell, magician, 23; Spider and Fly 26.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Myers and Mishler, managers): Lillian Kennedy appeared in She Couldn't Marry Three Oct. 18-20; light business; satisfactory performance. Richards and Pringle's Georgia Minstrels 23; small house; pleasing performance. Our Uncle Dudley 24; excellent performance; moderate business. Men and Women 26.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Jockey Minstrels Oct. 19; Richards and Pringle's Georgia Minstrels 20; both to fair-sized houses. Fisk Jubilee Singers 22; S. R. O.; performance excellent. Ten Nights in a Barroom 25.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Spider and Fly Oct. 20; largest audience of the season; excellent performance. The New Boy 24; fair-sized audience. The Burglar 27.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): Herbert Cawthorn in A Cork Man opened Oct. 22 to a crowded house. Performance pleased. Ten Nights in a Barroom 30.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): John Kernell in McFadden's Elopement Oct. 20; fair house. New York Casino Vaudeville co. 22; The Galley Slave 23; light houses. Peter F. Dailey in A Country Sport pleased a good house 24. Fanny Rice 26; Young Mrs. Winthrop 27.——ITEM: John Kernell was entertained at the Hamilton Club after the performance of McFadden's Elopement.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Galley Slave Oct. 17; fair business. Old Glory 18; good business. Ole Olson 19, 20; light business.——DAVIS' THEATRE (George E. Davis, manager): A Liberty Bell 22-27; large houses.——THE FROTHINGHAM (J. H. Laine, manager): The Tide of Life 19, 20; light business. J. K. Emmet in Fritz in a Mad House 23; large business.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Herbert Cawthorn in A Cork Man Oct. 17; large house; performance good. The New Boy 22; fair performance to a light house. Robert J. Burdette 26.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Gus Hill Oct. 17; large house. Men and Women 25; Sadie Martinot 26; Strohl Family 27; Brooklyn Handicap 29; Gorton's Minstrels 31; American Players 1-3; Wang 5; Faust 8.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): George Dixon's Vaudeville co. Oct. 25; very satisfactory entertainment.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): The Veteran Detective played a postponed date here on Oct. 22 to good business. With the exception of a few specialties the performance was not a brilliant one. Old South 31; Jane 5; Leonzo Brothers 11-17; Ten Nights in a Barroom 20.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Field and Hanson's Drawing Cards gave a good entertainment to a poor house Oct. 18. Uncle Dudley 25; Power of the Press 31.——ITEM: J. Fred. Laumaster, manager of the Mt. Holly, N. J., Opera House, was a guest of relatives here last week.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Powell pleased a fair house Oct. 20. The Way of the World booked for 1 has canceled.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Galley Slave Oct. 19; fair business. Gus Williams underlined.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Limited Mail Oct. 22; crowded house. Lewis Morrison's Faust 1; A Cork Man 2.—— ITEM: Manager Gould has recovered from his illness and is now on a business trip to Philadelphia.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Eva Tanguay week of Oct. 15-20; small business. Powell 22; fair house; well pleased audience.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Fanny Rice in Miss Innocence Abroad Oct. 19; fair-sized audience. J. K. Emmet, with excellent support, presented Fritz in a Mad House to good business 22. Brooklyn Handicap 25; Stowe and cos. U. T. C. co. 27.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Killarney and the Rhine Oct. 24; packed house.——ITEM: Howard Stock co. 29-3; large advance sale. American Players 5-8.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): A Cork Man Oct. 27.

READING.—ACADEMY OF MUSIC (John D. Mishler manager): John Kernell in McFadden's Elopement, Oct. 19; performance very unsatisfactory. The Power of the Press 20; Galley Slave 22; large audiences. An excellent performance of The Henrietta by Stuart Robson attracted a large audience 24.——GRAND OPERA HOUSE (George M. Miller, manager): Kittie Rhoades gave Queena, The Inside Track, An Old Man's Darling, A Little Irish Hero, Lynwood and Engaged 22-27 to good business.——BIJOU THEATRE (George W. Middleton, manager): Gracie Emmett in The Pulse of New York drew good houses 22-27.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Limited Mail Oct. 20; packed house.—— COLUMBIA HALL (Fisher and Mutchler, managers): Hurd and Berry's Specialty co. opened 22 to good business.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Powell the magican to light business Oct. 17. The Old South gave a perfunctory performance to good business 19. His Nibs the Baron 20; fair-sized house. Spider and Fly 23; good business. Performance fair.—— ITEM: Four attractions in one week. How's that for crowding them in a town of 15,000.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Owing to his being unknown here, Powell the magician had a rather light house Oct. 19. His feats of magic were entertaining.

WASHINGTON.—OPERA HOUSE (John F. Hare, manager): Richard and Pringle's Georgia Minstrels gave a pleasing performance Oct. 17 to a large audience. M. B. Leavitt's Spider and Fly co. 19; fair sized audience; performance unsatisfactory. New York Comedy and Vaudeville co. 29.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): Elmer Vance's Limited Mail Oct. 23; good business. A Cork Man 30; Lewis Morrison's Faust 3.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): The Power of the Press had the biggest house of the season Oct. 18. General satisfaction. Emmet Corrigan appeared in After the Ball 20.——ITEM: The After the Ball co. disbanded here.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Galley Slave Oct. 18; fair-sized audience. Old Glory 19, 20, with matinee, to fair business. Fanny Rice in her new comedy, Miss Innocence Abroad, drew a large and delighted audience 23.——MUSIC HALL (Daniel Shelby, manager): Rice and Barton's Comedians pleased large houses 18-20. The Tide of Life 22-24; fair business.——George C. Staley and Daniel Jarrett left the Old Glory co. here on 20. Mr. Staley returned to New York. Mr. Jarrett was induced to remain with the co. for a week or two until they could secure a competent man to play his part.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Kittie Rhoades Comedy co. Oct. 15-20; crowded houses. New York Casino co. 22; top-heavy house. Galley Slave 24; pleased audience. Limited Mail 30; Black Crook Nov. 1.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Robin Hood Opera co. Oct. 17; good house. On the Mississippi 22; large audience. Corinne 26; The Old Homestead 5.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): A Barrel of Money Oct. 22-27; business fair. Outcasts of a Great City 29-3.——AUDITORIUM (J. W. Mieklejohn and Co., managers): Home Talent Club 24; large audience. Cæsar Thompson, the Belgian violinist, 31.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Marie Jansen in Miss Dynamite pleased a large house Oct. 18. Robin Hood 22; receipts, $763. Joseph Murphy in Kerry Gow to a good house 24. The Colonel and 1 29; Colored Vaudevilles 31.——MASONIC HALL: Felix Winternitz Concert co. to a full house, under local auspices, 24.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Jane Oct. 16; big businesss. Sadia Whiteford in Romeo and Juliet 17; fair business. Lillian Lewis in Cleopatra 22; fair business. Alabama 26.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Sadia Whiteford and Max Von Mitzel presented Romeo and Juliet Oct. 18; fair business. The Dazzler 29; large and pleased audience. Lillian Lewis as Cleopatra 23.

TENNESSEE.

BRISTOL.—HARMBLING OPERA HOUSE (Mosthner, Aiken and Stull, lessees): Sam T. Jack's Extravaganza co. Oct. 19; largest audience of the season.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Milton and Dollie Nobles and a good co. presented Love and Law and For Revenue Only Oct. 18, 19 to light business. 1492, 27.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Blue Jeans Oct. 22, 23; good houses. A Black Sheep 1-3.——GRAND OPERA HOUSE (Curry and Boyle, managers): Thomas Q. Seabrooke in Tabasco 24; Otis Skinner 30, 31; Mr. Barnes of New York 1-3.——THE BIJOU (Brown and Reilly, managers): A Jay Circus 22-26; good business. Herbert Albina 29-3.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): The latter half of the week of Oct. 15-20 of Callahan's comedy, Coon Hollow, with Kilanyi's Living Pictures, was not as large as the first part of the week, clearly demonstrating that this is not a week stand without a change of programme, although the engagement proved a successful one, the receipts being about $3,000 for the week. Neil Burgess' comedy co. in The County Fair to moderate business, but well-pleased audiences 22, 23.——AUDITORIUM (B. M. Stambeck, manager): John Philip Sousa and his band, assisted by the soloists, Mme. Francesca Guthrie-Moyer, soprano and E. Louise Mann, mezzo-soprano, to very large, fashionable and enthusiastic audiences 23, 24.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Thomas Q. Seabrooke in The Isle of Champagne drew a good house Oct. 23. Otis Skinner 1; Hettie Bernard Chase 5.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Bennett Sisters week of Oct. 15-20; very poor business. Alba Heywood in Down in Injianny and Edgewood Folks to a good house 23. Mr. Barnes of New York 30.——ITEM: Alba Heywood states that his co. is doing more than double the business this season than last.

JACKSON.—PYTHIAN OPERA HOUSE (Woetner and Raum, managers): Ferris Comedians and Grace Hayword in repertoire Oct. 16-21 to well filled houses the entire week. Coon Hollow 22; Blue Jeans 25; both to good business.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Milton Nobles in For Revenue Only Oct. 16; fair house; excellent performance. Sam T. Jack's Extravaganza drew a good house 20; Alabama 24; 1492, 26; Black Sheep 28; Warde and James 29.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Oscar Sisson in The Colonel Oct. 18; fair business. Jolly Old Chums 20 matinee and night; small houses.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): The Tornado Oct. 15; fair-sized audience. Barlow, Dolson and Powers' Minstrels 17; top heavy house.

PARIS.—PETERSON'S THEATRE (Harry Miller, manager): The Tornado, with Sells Brothers' Circus in opposition, 16; receipts, $292. Jolly Old Chums 18; good house.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Dr. Downie's illustrated lecture Oct. 22, 23. John B. Gordon in Last Days of the Confederacy 31.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Harry Greenwall, lessee; M. Koebig, manager): Al. G. Field's Minstrels Oct. 15; immense business; general satisfaction. Herrmann drew large and appreciative audiences 17, 18. Danger Signal 19; poor house.—— ITEM: Al. G. Field's Minstrels were handsomely entertained by our Elks' lodge after the performance.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Shaw and Craig's Jack and Jill co. in repertoire Oct. 15-20; fair-sized audiences. Jessie Shirley, an old favorite, was heartily received.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The Colonel Oct. 15; good business. Herrmann 16; packed house. Charles Dickson 19; good house. Al. G. Field's Minstrels 23; The Tornado 26; Thomas Keene 29; Archie Boyd 30.

DALLAS.—DALLAS OPERA HOUSE (George Anzy, manager): Jolly Old Chums Oct. 15; very poor business. Mr. Barnes of New York 16, 17; exceedingly light business. Mrs. Tom Thumb 18, 19.——ITEM: The Texas State Fair and Dallas Exposition was opened on 20 by the Governor of the State; over 12,000 people were in attendance.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Mr. Barnes of New York Oct. 15; large audience. The Colonel 17; meagre house. Al. G. Field's Minstrels 20, with matinee; packed house.——ITEM: The Al. G. Field co. had to charter a special train from here to San Antonio, where they play Sunday night, and left at 11.30 P. M.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Mr. Barnes of New York Oct. 19 to good business.

EL PASO.—MYAR'S OPERA HOUSE (McKie and Shelton, manager): Anderson's Jolly Old Chums Oct. 25.

M'KINNEY.—OPERA HOUSE (J. W. Barnett, manager): The Tornado opened Oct. 19 to poor business. Payton stock co. in repertoire 22-27.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Robert Downing presented The Gladiator to good houses Oct. 16, 17.——LYCEUM THEATRE (T. F. O'Malley, manager): An Arabian Night to good business the entire week ending 20.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Little Speculator Oct. 19; good business. Minnie Lester 22-27; crowded house; popular prices. Mosswood 30; Fencing Master 3; Camille D'Arville 5; Stetson's U. T. C. co. 10; Charley's Aunt 12.—— ITEM: Fort Ethan Allen, with its garrison of three hundred cavalrymen, adds largely to the box receipts.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Burglar to good business Oct. 19. Ivy Leaf 22; fair house. John Thomas Concert co. 27.——ITEM: The Alhambra Theatre co. opened a week's engagement at Capital Hall 22; popular prices.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): George Thatcher's Minstrels Oct. 20; fair house. Prof. Bristol's Equescurriculum 22, 23.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Actor's Holiday Oct. 16; poor business. Alabama 17; good business. Sam Jack's Extravaganza co. in The Bull Fighter 18; big business. Rice's Surprise Party (1492) 25; Charley's Aunt 30.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): James Young in Hamlet, and Richelieu Oct. 17, 18; average business. Alabama 19, 20 with matinee; good performance to fair houses. Rice's Surprise Party in 1492 22; splendid performance to S. R. O. Frederick Warde and Louis James in Henry IV. and Richard III. 23, 24; very good business.

LYNCHBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): The Actor's Holiday Oct. 17; small house. Alabama 18; good business. Frederick Warde and Louis James in Henry IV. 22; large and fashionable audience at advanced prices.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): Young Mrs. Winthrop was presented by an excellent co. Oct. 20 to a fair-sized audience. Lansing Rowan, Una Abell, Robert McWade, and Colin Kemper are the principals of an unusually strong road co. The New York Celebrities was billed for 24, but probably owing to the meeting of the Virginia Jockey Club, only twelve persons appeared in the auditorium, and their money was refunded.

RICHMOND.—MOZART ACADEMY OF MUSIC (Thomas G. Leath, manager): Rice's Surprise Party in a very satisfactory representation of 1492, filled the Mozart Academy of Music Oct. 23, 24. The Frederick Warde and Louis James comb. will be greeted by large houses to judge from the advance sales. Engagement for three nights and Saturday matinee. Charley's Aunt 29. Paul Kauvar 2, 3.——RICHMOND THEATRE (T. G. Leath manager): Kentucky Girl 2.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Lederman, manager).—The Actor's Holiday Oct. 18; small house; performance very poor. Young Mrs. Winthrop 19; large and appreciative audience. Mozart Symphony Club 29; good business. Clement Bainbridge's Alabama co. 22; good business.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Katie Emmett in Killarney Oct. 15, 16; Charley's Aunt 19, 20.——CORDRAY'S THEATRE (W. F. Russell, manager): Hanley-Lemmert Dramatic co. presented The Player to large audiences 11-14. The Pink Domino 15-21. Ezra Kendall in The Substitute and A Pair of Kids 22, 23. Robert Downing, supported by Eugenia Blair, 25, 26; large advance sale.——ITEM: Gen. Lew Wallace delivered a lecture on "Turkey and the Turks" to S. R. O. at the First M. E. Church 15.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Fast Mail Oct. 26; In Old Kentucky 6. Calhoun Opera co. is booked for this month, but no date set.——ITEM: The Walla Walla Lodge of Elks, No. 287, will give a "stag" party and banquet on 23.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Katie Emmett in Killarney Oct. 13; large and pleased audience.

WEST VIRGINIA.

MOUNDSVILLE.—CITY OPERA HOUSE (Edward Manning, manager): Devil's Web co. Oct. 22-24; fair business; performances good. Augustin Neuville 26; His Nibs the Baron 2.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Hettie Bernard-Chase to poor business Oct. 19. The Actor's Holiday 25; Sadia Whiteford 29.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Alvin Joslin Oct. 16; Hettie Bernard-Chase in 1896, 20; both to poor business. Home talent in Pirates of Penzance, for hospital fund, 23; Actor's Holiday 27.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Kellar the magician drew a packed house Oct. 19. Audience highly pleased. Jule Walters in Side Tracked 23; fair business. The World 25; Galley Slave 31.

WHEELING.—OPERA HOUSE (F. Riester, manager): Lost Paradise Oct. 23, 24; good business. Political demonstration same night. Princess Bonnie 1; Power of the Press 5; Walker Whiteside 6, 7.——GRAND OPERA HOUSE (Charles A. Feimler, manager): Vivian De Monte Specialty co. 22-24; fair business.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Willie Collier in A Back Number Oct. 22; Trip to Chinatown 25; Alexander Salvini 31.

JANESVILLE.—MYERS' OPERA HOUSE (J. H. Stoddard, manager): A Trip to Chinatown Oct. 19; large and well-pleased audience. A Cracker Jack 24; Davis U. T. C. 31; The Prodigal Father 5.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Donnelly and Girard in The Rainmakers Oct. 20; crowded house. Performance and everybody satisfied. Davis' U. T. C. 23; She underlined.

WAUKESHA.—CASINO (Lee S. Ovitt, manager): Hoyt's A Bunch of Keys 16; Pearson's She 22.——CARSEY OPERA HOUSE (Mrs. E. H. Carney, manager): Ray Wilkes Burlesque co. 19; U. T. C. 22.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams manager): A Bunch of Keys Oct. 17; fair business.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Cracker Jack 26.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A Trip to Chinatown Oct. 20; S. R. O. Wilbur's Dramatic co. 22-27; large houses at popular prices. Wilbur Entertainment co. 29.

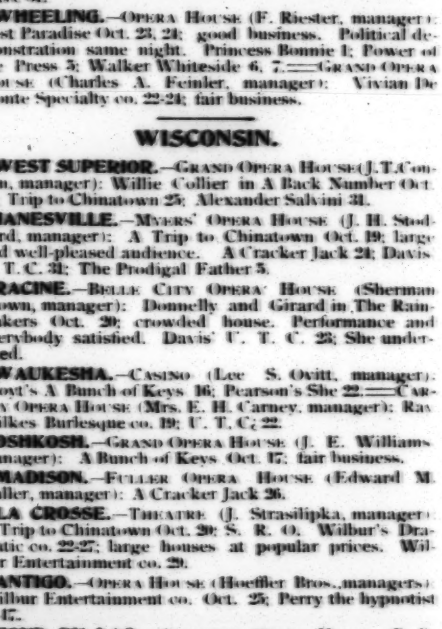
ANTIGO.—OPERA HOUSE (Hoeffler Bros., managers): Wilbur Entertainment co. Oct. 25; Perry the hypnotist 12-17.

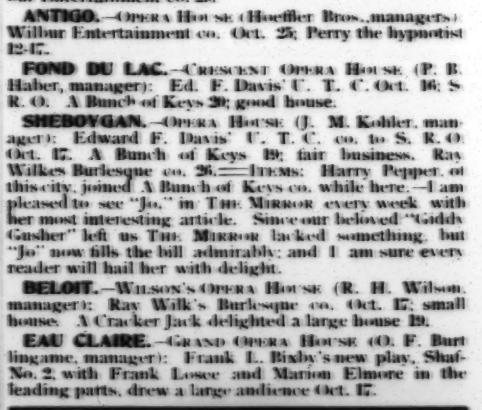
FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Ed. F. Davis' U. T. C. Oct. 16; S. R. O. A Bunch of Keys 20; good house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Edward F. Davis' U. T. C. co. to S. R. O. Oct. 17. A Bunch of Keys 19; fair business. Ray Wilkes Burlesque co. 26.——ITEMS: Harry Pepper, of this city, joined A Bunch of Keys co. while here.—I am pleased to see "Jo," in THE MIRROR every week with her most interesting article. Since our beloved "Giddy Gusher" left us THE MIRROR lacked something, but "Jo" now fills the bill admirably, and I am sure every reader will hail her with delight.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Ray Wilk's Burlesque co. Oct. 17; small house. A Cracker Jack delighted a large house 19.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burtlingame, manager): Frank L. Bixby's new play, Shaf-No. 2, with Frank Losee and Marion Elmore in the leading parts, drew a large audience Oct. 17.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Walla Walla, Wash., Oct. 31, Pendleton, Ore., Nov. 1, North Yakima, Wash., 2, Ellensburg 3, Victoria, B. C., 7, Nanaimo 8, Vancouver 9, 10.

ANGELL'S COMEDIANS: Hartford City, Ind., Oct. 30-Nov. 3.

AMAZONS (Percy Sage, mgr.): Detroit, Mich., Oct. 29-31.

AUGUSTIN DALY'S COMEDIANS: Indianapolis, Ind., Oct. 29-31, Louisville, Ky., Nov. 1-3, Milwaukee, Wis., 5-10, St. Paul, Minn., 12-14, Minneapolis 15-17.

A CORK MAN (H. S. Mitchell, mgr.): Ashland, Pa., Oct. 30, Girardville 31, Shenandoah Nov. 1, Mt. Carmel 2, Shamokin 3, Mahanoy City 5, Tamaqua 6, Hazelton 7, Scranton 8, Pittston 9, Binghamton, N. Y., 10.

ADA GRAY: Annapolis, Md., Nov. 1, Alexandria, Va., 3, Washington, D. C., 5-10.

ABOUT GOTHAM (George Thatcher): Elmira, N. Y., Oct. 31, Buffalo Nov. 1-3, Toronto, Ont., 5-7, Hamilton 8, St. Thomas 9, London 10, Detroit, Mich., 12-14.

AUNT SALLY: Mechanicsville, N. Y., Oct. 30.

A COUNTRY SPORT (Peter F. Daily): Trenton, N. J., Oct. 30, Elizabeth 31, Paterson Nov. 1, Elmira, N. Y., 2, Bradford, Pa., 3, Buffalo, N. Y., 5-7, Columbus, O., 8-10, Chicago, Ill., 11-17.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): Dallas, Tex., Oct. 31-Nov. 1, Palestine 2, Bryan 3, Navasota 5, Brenham 6, La Grange 7, Houston 9, Galveston 10, Victoria 12.

A CRAZY LOT (J. C. Davis, mgr.): Greenfield, Mass., Oct. 30, Florence 31, Holyoke Nov. 1, Springfield 2, 3.

ACROSS THE POTOMAC (Edgar Foreman, mgr.): Kokomo, Ind., Nov. 1, Logansport 2, Lafayette 3, Chicago, Ill., 4-10, Joliet 12, Peoria 13, 14, Bloomington 15, Decatur 16, Terre Haute, Ind., 17.

ALABAMA (Clement Bainbridge, prop.): Elberton, Ga., Oct. 30, Newnan 31, Tallapoosa Nov. 1, Talladega, Ala., 2, Anniston 3, Atlanta, Ga., 5, 6.

A SUMMER BLIZZARD (O. L. Hagan and Co., props.): Cincinnati, O., Oct. 29-Nov. 3.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Duluth, Minn., Oct. 30, West Superior, Wis., 31, Grand Forks, N. D., Nov. 2, Fargo 3, Helena, Mont., 5, Anaconda 6, Butte 8-10, Spokane, Wash., 12, 13, Seattle 14, 15, Tacoma 16, 17.

A BLACK SHEEP: Memphis, Tenn., Oct. 29-31.

A WILD DUCK (George W. June, mgr.): La Salle, Ill., Oct. 30, Bloomington 31, Springfield Nov. 1, Jacksonville 2, Hannibal Mo., 3, St. Louis 5-10.

A CRACKER JACK (George H. Nicolai, mgr.): Oshkosh, Wis., Oct. 30, Sheboygan 31, National Home Nov. 1, Chicago, Ill., 4-10.

A TEXAS STEER: Akron, O., Oct. 31.

A CLEAN SWEEP (Andy Amann): Greenville, Ill., Oct. 30, Vandalia 31, Effingham Nov. 1, Mattoon 2, Charleston 3.

A BAGGAGE CHECK (Arthur E. Moulton; Giles Renolds, mgr.): Cleveland, O., Oct. 29-31, Toledo Nov. 1-3, Detroit, Mich., 5-10.

ADA REHAN (Augustin Daly, mgr.): Louisville, Ky., Oct. 29-Nov. 3, Chicago, Ill., 5-17.

A RAILROAD TICKET (W. W. Freeman, mgr.): Cincinnati, O., Oct. 29-Nov. 3.

A GAIETY GIRL (George Edwardes, prop.): New York city Sept. 18—indefinite.

A BREEZY TIME (Fitz and Webster, mgrs.): Columbus, O., Oct. 28-31, Urbana Nov. 1, Dayton 2, Hamilton 3, Cincinnati 4-10, Middletown 12, Xenia 13, Wilmington 14, Washington C. H., 15, Jackson 16, Lancaster 17.

BUNCH OF KEYS (Gus Bothner, mgr.): Milwaukee, Wis., Oct. 28-Nov. 3, St. Paul, 4-10, Minneapolis 11-17.

BUBB COMEDY (George H. Bubb, mgr.): Meriden, Conn., Oct. 29-Nov. 3, Southbridge, Mass., 5-10.

BLUE JEANS (Rosenquest and Arthur, mgrs.): New Orleans, La., Oct. 28-Nov. 3, Mobile, Ala., 5, 6.

BARREL OF MONEY: Bryan, O., Oct. 30, Paulding 31, Decatur, Ind., Nov. 1, Manchester 2, Columbia City 3, Fort Wayne 5, Bluffton 6, Hartford City 7, Logansport 8, Attica 9, Covington 10, Rockville 12, Tipton 13, Elwood 14, Alexandra 16.

BEN HUR (W. C. Clark, mgr.): Delaware, O., Oct. 29-Nov. 1, Lancaster 5-7, Findlay 15-17.

CHARLES DICKSON: Pine Bluff, Ark., Oct. 30, Little Rock 31-Nov. 1, Louisville Ky., 5-10.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Owego, N. Y., Oct. 30, Waverly 31, Binghamton Nov. 1, Scranton Pa., 2, Wilkesbarre 3.

CHARLES FROHMAN'S EMPIRE STOCK: St. Louis, Mo., Oct. 29-Nov. 3.

CROSSROADS OF LIFE (W. G. Smythe, mgr.): Chicago, Ill., Oct. 29-Nov. 3, Cleveland, O., 5-10.

COON HOLLOW (C. E. Callahan, mgr.): Toronto, Ont., Nov. 5-10, Troy, N. Y., 13, 14, Albany 15-17.

CARRIE TURNER: New York city Nov. 12-24.

CHARLEY'S AUNT (Eastern; Charles Frohman, mgr.): North Adams, Mass., Oct. 30, Athol 31, Fitchburg Nov. 1, Southbridge 2, Marlboro 3.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Wichita, Kans., Oct. 30, Eldorado 31, Newton Nov. 1, Emporia 2, Osage 3.

CHARLEY'S AUNT (Charles Frohman, mgr.): Tacoma, Wash., Nov. 1-3, Boise City, Idaho, 5, Ogden, Utah, 7, Salt Lake City 8-10.

CHARLEY'S AUNT (Southern; Charles Frohman, mgr.): Roanoke, Va., Oct. 30, Knoxville, Tenn., 31, Chattanooga Nov. 1, Atlanta, Ga., 2, 3.

CLARKE AND PARKINSON'S PLAYERS (Robert R. Clarke, mgr.): Topeka, Kans., Oct. 29-Nov. 3.

COUNTRY CIRCUS: New York city Oct. 29-Nov. 3, Brooklyn 5-10.

DONNELLY AND GIRARD: Chicago, Ill., Oct. 28-Nov. 3, Cleveland, O., 5-10.

DAN MCCARTHY (Harry D. Graham, mgr.): Troy, N. Y., Oct. 29-31, Montreal, P. Q., 4-10.

DANGER SIGNAL (Edw. J. Abram, mgr.): Ft. Worth, Tex., Oct. 31, Paris Nov. 1, Texarkana 2, Little Rock, Ark., 3, Memphis, Tenn., 5-7, Paducah, Ky., 8, Murphysboro, Ill., 9, Chester 10, Alton 12, Galesburg 13.

DESHON AND KELLY: Wilmington, Del., Nov. 1, 2.

DANIEL SULLY: Los Angeles, Cal., Nov. 1-3.

DERBY WINNER (A. H. Spink, mgr.): Buffalo, N. Y., Oct. 29-Nov. 3, Jamestown 4, 5, Warren, Pa., 6, Meadville 7, New Castle 8, Youngstown, O., 9, Warren 10, Columbus 12-17.

DUFFY'S BLUNDERS (Barney Ferguson): St. Louis, Mo., Oct. 28-Nov. 3.

DENMAN THOMPSON (Frank Thompson, mgr.): Providence, R. I., Oct. 29-Nov. 3, Woonsocket 5, Worcester, Mass., 6, 7, Hartford, Conn., 8, Springfield, Mass., 9, 10, Middletown, Conn., 12, New Britain 13, Waterbury 14, Meriden 15, New Haven 16, 17.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Milwaukee, Wis., Oct. 28-Nov. 3, Rockford, Ill., 5, Dubuque, Ia., 6, Davenport 7, Cedar Rapids 8, Des Moines 9, St. Joseph, Mo., 10, Kansas City 11-17.

ELOISE WILLARD (Little Speculator; Edwin P. Hilton, mgr.): Penn Yan, N. Y., Oct. 30, Watkins 31, Seneca Falls Nov. 1, Auburn 2, Norwich 3, Schoharie 5, Albany 6-8.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Lowell, Mass., Oct. 29-Nov. 3.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 27-Nov. 17.

EIGHT BELLS (New; John F. Byrne, prop.): New York city Oct. 29-Nov. 3.

EVA TANGUAY: Bradford, Pa., Oct. 30, Olean, N. Y., 31-Nov. 3.

EFFIE ELLSLER (Will C. Elsler, mgr.): Montgomery, Ala., Oct. 30, Selma 31, Pensacola, Fla., Nov. 1, Mobile, Ala., 2, 3, New Orleans, La., 5-10, Galveston, Tex., 12, Houston 13, San Antonio 14, Austin 15, Fort Worth 16, Dallas 17.

ELLINWOOD'S PLAYERS: Susquehana, Pa., Oct. 29-Nov. 3.

ENGINEER (G. D. Johnston, mgr.): Brunswick, Me., Oct. 30, Gardiner 31, Biddeford Nov. 5, Portsmouth, N. H., 6, Exeter 8, Salem, Mass., 9, Fitchburg 10, Nashua, N. H., 12, Amesbury, Mass., 13, Ipswich 14, Concord, N. H., 15, Lawrence, Mass., 16, 17.

FRIENDS (Arthur C. Aiston, mgr.): Kearney, Neb., Oct. 30, Hastings 31, Fremont Nov. 1, Omaha 2-4, Lincoln 5, Beatrice 6, St. Joseph, Mo., 7, Kansas City 8-10, Lexington 12, Quincy, Ill., 13, Burlington, Ia., 14, Des Moines 15.

FAUST (Griffith's; Ed. A. Church, mgr.): Portsmouth, O., Oct. 30, Maysville, Ky., 31, Xenia, O., Nov. 1, Bellefontaine 2, Upper Sandusky 3.

FAUST (Morrison's Western; E. J. Abram, mgr.): Pittston, Pa., Oct. 30, Plymouth 31, Mt. Carmel Nov. 1, Ashland 2, Hazelton 3, Hoboken, N. J., 5-7, Frankford, Pa., 8, Lancaster 9, York 10, Baltimore, Md., 12-17.

FANNY RICE (G. W. Purdy, mgr.): Brooklyn, N. Y., Oct. 29-Nov. 3.

FABIO ROMANI (Aiden Benedict, mgr.): Cohoes, N. Y., Oct. 30, Saratoga 31, Athol, Mass., Nov. 1, Lynn 2, 3, Lowell 5, Salem 6, Portland, Me., 7, Manchester, N. H., 9, Lawrence, Mass., 10.

FLAG OF TRUCE (Walter Sanford's): New York city Oct. 29-Nov. 3.

4-11-44: Des Moines, Ia., Nov. 2.

FAST MAIL (Southern; J. B. Hogan, mgr.): Boise City, Idaho, Oct. 30, Salt Lake City, U., Nov. 3, Park City 5.

FELIX MORRIS (Frank Williams, mgr.): Chicago, Ill., Oct. 22-Nov. 3, St. Louis, Mo., 4-10.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Clinton, Ia., Oct. 31, Muscatine Nov. 1, Rock Island, Ill., 2, Moline 3, Davenport, Ia., 4, Galesburg, Ill., 5, Monmouth 6, Burlington, Ia., 7, Keokuk 8, Quincy, Ill., 9, Alton 10, St. Louis, Mo., 11-17.

FAST MAIL (Northern; Martin Golden, mgr.): Litchfield, Ill., Oct. 30, Pana 31, Greenville Nov. 1, Mt. Vernon 2, East St. Louis 3, Belleville 4, Murphysboro 5, Carbondale 6, Anna 7, Cairo 8, Metropolis 9, Charleston, Mo., 10.

GEORGE W. LARSEN: Dunkirk, N. Y., Oct. 29-Nov. 3, Olean 5-10.

GORMAN BROTHERS (Charles F. Brown, mgr.): Troy, N. Y., Oct. 30, Cohoes 31, Glens Falls Nov. 1, Schenectady 2, Amsterdam 3, Gloversville 5, Little Falls 6, Ilion 7.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, prop.): Camden, N. J., Oct. 30, 31, Atlantic City Nov. 1, Wilmington, Del., 2, 3, Baltimore, Md., 5-10, Washington, D. C., 12-17.

GRAHAM EARLE: Knightstown, Ind., Oct. 29-Nov. 3, Greenfield 5-10.

GALLEY SLAVE: Wheeling, W. Va., Nov. 1-3.

GRACIE EMMETT (Charles E. Wesley, mgr.): Philadelphia, Pa., Oct. 29-Nov. 3, Pottsville 5, Shenandoah 6, Mahanoy City 7, Wilkesbarre 8-10, Allegheny 12-17.

HAMILTON LEGAL THEATRE: Fowler, Ind., Oct. 29-Nov. 3.

HOLDEN COMEDY: St. Thomas, Ont., Oct. 29-Nov. 3.

HARRY LINDLEY'S STOCK (Everett King, mgr.): Halifax, N. S., Oct. 29—indefinite.

HOWARD WALL'S IDEALS: Sandusky, O., Oct. 29-Nov. 3.

HARRIGAN STOCK (M. W. Hanley, mgr.): Baltimore, Md., Oct. 29-Nov. 3, Reading, Pa., 5, Scranton 6, 7, Wilkesbarre 8, 9, Allentown 10, Philadelphia 12-17.

HENNESSY LEROYLE (Homer Drake, mgr.): Aurora, Mo., Oct. 30, 31, Galena, Kans., Nov. 1, Independence 2.

HOSS AND HOSS (C. N. Bertram, mgr.): Syracuse, N. Y., Oct. 30, 31, Buffalo Nov. 5-10.

HALLEN AND HART (James Jay Brady, manager): Providence, R. I., Oct. 29-Nov. 3, New York city 5-10, Baltimore, Md., 12-17.

IVY LEAF (John Major, mgr.): Bangor, Me., Oct. 30, Augusta 31, Lewiston Nov. 1, 2, Portland 3.

IDA VAN CORTLAND: Brainerd, Minn., Oct 29-Nov. 3.

IN OLD KENTUCKY (No. 1): Boston, Mass., Oct. 22—indefinite.

IN OLD KENTUCKY (No. 2): Kansas City, Mo., Oct. 29-Nov. 3.

JOSEPH MURPHY: Brooklyn, N. Y., Oct. 29-Nov. 3.

JOHN L. SULLIVAN: North Adams, Mass., Oct. 30, Schenectady, N. Y., 31, Rochester Nov. 1-3.

JAMES YOUNG (Tragedian): Camden, S. C., Oct. 30, Sumter 31, Columbia Nov. 1, Newberry 2, Laurens 3.

JOHN DREW (Charles Frohman, mgr.): New York city Sept. 11—indefinite.

JOSEPH JEFFERSON: Cincinnati, O., Oct. 29-Nov. 3.

JULIA MARLOWE (Fred. Stinson, mgr.): St. Louis, Mo., Oct. 29-Nov. 10, Chicago, Ill., 12-24.

JAMES B. MACKIE (The Side Show): Danville, Ill., Oct. 30, Terre Haute, Ind., 31, Vincennes Nov. 1, Evansville 2, Owensboro, Ky., 3, Louisville 5-10, Cincinnati, O., 11-17.

J. K. EMMETT: Washington, D. C., Oct. 29-Nov. 3.

JOLLY OLD CHUMS (Anderson's): Trinidad, Col., Nov. 1, Pueblo 2, Colorado Springs 5, La Junta 6, Dodge City 7, Hutchinson, Kans., 8, Newton 9, Winfield 10, Wichita 12.

JOE OTT (Star Gazer; J. F. McDonald, mgr.): St. Paul, Minn., Nov. 1-3.

JANE (Southern; Gustave Frohman, mgr.): Gainesville, Fla., Oct. 30, Sanford 31, Orlando Nov. 1, Bartow 3.

JANE (Eastern; Gustave Frohman, mgr.): Butler, Pa., Oct. 30, Indiana 31, Hastings Nov. 1, Tyrone 2, Houtzdale 3.

JANE (Western; Gustave Frohman, mgr.): Knoxville, Ia., Oct. 30, Albia 31, Osceola Nov. 1, Creston 2, Clarinda 3.

JAMES O'NEILL (W. F. Connor, mgr.): Auburn, N. Y., Oct. 30, Ithaca 31.

J. W. KENNEDY: Detroit, Mich., Oct. 29-Nov. 3.

JEFFREYS-LEWIS: San Francisco, Cal., Oct. 22-Nov. 3.

KATIE EMMETT: San Francisco, Cal., Oct. 29-Nov. 4, Oakland 5, 6, Fresno 7, Los Angeles 8-10.

KATE CLAXTON AND MADAME JANAUSCHEK: Hartford, Conn., Oct. 31, Hoboken, N. J., Nov. 1-3.

KILLARNEY AND THE RHINE (J. E. Toole): Port Jervis, N. Y., Oct. 30, Middletown 31, Olean, N. Y., Nov. 3, Rochester 5-10.

KITTIE RHOADES: New Brunswick, N. J., Oct. 29-Nov. 3, Morristown 5-10, Easton 12-17.

LOST PARADISE (William Morris; Gustave Frohman, mgr.): Toronto, Ont., Oct. 29-31, Hamilton Nov. 1, St. Thomas 2, London 3.

LABADIE-ROWELL: Ionia, Mich., Oct. 30, Greenville 31.

LITTLE TRIXIE (Fred Robbins, mgr.): Anna, Ill., Oct. 30, Cairo 31, Paducah, Ky., Nov. 1, Centralia, Ill., 3, Waterloo 4, Vandalia 5, Effingham 6, Brazil, Ind., 7.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Chicago, Ill., Oct. 29-Nov. 3.

LIMITED MAIL (Elmer E. Vance, mgr.): Lebanon, Pa., Oct. 30, Harrisburg 31, Lancaster Nov. 1, Columbia 2, York 3, Baltimore, Md., 5-10, Hagerstown 12, Cumberland 13, Johnstown, Pa., 14, Greensburg 15, Connellsville 16, McKeesport 17.

LOST IN EGYPT: Yonkers, N. Y., Nov. 3, Tarrytown 5, Peekskill 6, Danbury, Conn., 7, Waterbury 8, New Britain 9.

LEWIS MORRISON (E. J. Abram, mgr.): Buffalo, N. Y., Oct. 29-31, Cleveland, O., Nov. 1-3, Detroit, Mich., 5-7, Flint 8, East Saginaw 9, Bay City 10.

LOUIS ALBRECHT (E. J. Abram, mgr.): Akron, O., Nov. 1, Mansfield 2, Fort Wayne, Ind., 3, Chicago, Ill., 4-10, Milwaukee, Wis., 11-17.

LILLIAN LEWIS: Savannah, Ga., Oct. 30, Brunswick 31, Jacksonville, Fla., Nov. 1, Macon, Ga., 2, 3.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Louisville, Ky., Oct. 29-Nov. 1, Paris 2, Lexington 3.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): New York city Sept. 11-Nov. 10.

MILTON NOBLES Macon, Ga., Oct. 30, 31, Columbus Nov. 1, Americus 2, Eufaula, Ala., 3, Meridian, Miss., 5, Jackson 6, Shreveport, La., 7, 8, Texarkana, Ark., 10, Hot Springs 12, Little Rock 13.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Brooklyn, N. Y., Oct. 29-Nov. 3.

MARKS BROTHERS: Arnprior, Ont., Oct. 29-Nov. 3.

MAGGIE TUCKER (Gaskell and Bell, mgrs.): Jackson, O., Oct. 29-Nov. 3.

MAUDE ATKINSON (Morton and Pennington, mgrs.): Albany, Ga., Oct. 30, Thomasville 31, Bainbridge Nov. 1-3, Apalachicola, Fla., 5-10, Quincy 12-14.

MME. AND AUGUSTIN NEUVILLE (A Boy Tramp): Mannington, W. Va., Oct. 30, Fairmount 31, Uniontown, Pa., Nov. 1, Connellsville 2, Mt. Pleasant 3.

MY AUNT BRIDGET (George Monroe): Washington, D. C., Oct. 29-Nov. 3.

MY WIFE'S HUSBAND (Dickson and Wemple, mgrs.): Seneca Falls, N. Y., Oct. 30, Waterloo 31, Canandaigua Nov. 2, Corning 3.

MARIE BURROUGHS (D. A. Bonta, mgr.): Syracuse, N. Y., Oct. 29-31.

MR. AND MRS. ROBERT WAYNE (Robert Winship, mgr.): Battle Creek, Mich., Oct. 29-Nov. 3, Kalamazoo 5-10.

MORA-WILLIAMS (Fred. Williams, mgr.): Chelsea, Mass., Oct. 29-Nov. 3.

M. B. CURTIS: Lewiston, Me., Oct. 30, Bangor 31, Augusta Nov. 1, Bath 2, Biddeford 3, Dover, N. H., 5, Manchester 6, Chelsea, Mass., 7, New Bedford 8, Taunton 9, Fall River 10, Haverhill 12, Lawrence 13, Fitchburg 14, Lowell 15, Worcester 16, Lynn 17.

MME. SANS-GENE (Augustus Pitou, mgr.): Washington, D. C., Nov. 5-10.

MEN AND WOMEN (Gustave Frohman, mgr.): Pittsburg, Pa., Oct. 29-Nov. 3.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): San Francisco, Cal., Oct. 22-Nov. 10, Portland, Ore., 13-15, Seattle, Wash., 16, 17.

MILK WHITE FLAG (Hoyt and McKee, props.): New York city Oct. 8—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Saratoga, N. Y., Oct. 29-Nov. 3, Marlboro, Mass., 5-10, Portsmouth, N. H., 12-17.

MATTIE CHOATE: Charles City, Ia., Nov. 2, Mason City 3.

MARIE JANSEN: Washington, D. C., Oct. 29-Nov. 3, New York city 5—indefinite.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Cleveland, O., Oct. 29-31.

MOLLIE KILLINGBECK (A. L. Southmayd, mgr.): Franklin Mass., Oct. 30, Millville 31, Stoughton Nov. 1, Winchendon 2, Hinsdale, N. H., 3, Peterboro 5, Milford, Mass., 6, Lawrence 7, Lowell 8-10, Portsmouth, N. H., 12, Exeter 13, Newmarket 14, Salmon Falls 16, New Brunswick 17.

MAY VOKES (Ed. A. Braden, mgr.): Louisiana, Mo., Oct. 29-Nov. 3, Fulton 5-10, Sedalia 12-17.

MAN WITHOUT A COUNTRY (Cyril Norman, mgr.): New York city Oct. 22—indefinite.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Harlem, N. Y., Oct. 29-Nov. 3.

MOSSWOOD (A. D. Crabtree, prop.; Frank Carlos Griffith, mgr.): Montreal, P. Q., Oct. 30-Nov. 3.

MINNIE LESTER: Whitehall, N. Y., Oct. 29-Nov. 3, Malone 5-10, Ogdensburg 12-17.

NAVARRE COMEDY: La Plata, Mo., Oct. 29-Nov. 3, Edina 5-10.

NAT GOODWIN (George C. Appleton, mgr.): Chicago, Ill., Oct. 7-Nov. 3.

OH, WHAT A NIGHT! (Charles A. Loder): Waterloo, Ia., Oct. 30, Oskaloosa 31, Newton Nov. 1, Boone 2, Des Moines 3, Omaha, Neb., 4-7, Lincoln 8, Beatrice 9, Atchison, Kans., 10, Kansas City, Mo., 11-17.

OLD FARMER HOPKINS: Waverly, O., Oct. 30, Bainbridge 31.

OTIS SKINNER (J. J. Buckley, mgr.): Nashville, Tenn., Oct. 30, 31, Selma, Ala., Nov. 1, Montgomery 2, New Orleans, La., 5-10, Houston 12, Galveston 13, 14, Brenham 15, San Antonio 16, 17.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): New Haven, Conn., Oct. 31-Nov. 1, Hartford 2, 3, Brooklyn, N. Y., 5-10.

ON THE BOWERY (Davis and Keogh, mgrs.): Pittsburg, Pa., Oct. 29-Nov. 3, Cincinnati, O., 5-10.

OLGA NETHERSOLE (A. M. Palmer, mgr.): New York city Oct. 15-Nov. 10.

OUR UNCLE DUDLEY (Anderson Reid, mgr.): Baltimore, Md., Oct. 29-Nov. 3, Pittsburg, Pa., 5-10.

OUR COUNTRY COUSIN: Hagerstown, Md., Oct. 30, 31, Indianapolis, Ind., Nov. 1-3.

OLIVER BYRON: Elizabeth, N. J., Nov. 2, Ridgewood 3, Cleveland, O., 5-7, Sisterville, W. Va., 8, 9, Nelsonville, O., 10, Columbus 12-14, Dayton 15-17.

ORPHANS OF NEW YORK (N. S. Wood): Cleveland, O., Nov. 1-3, Wheeling, W. Va., 5-7, East Liverpool, O., 8, Rochester, Pa., 9, Beaver Falls 10.

PRODIGAL DAUGHTER (Walter Sanford's): Philadelphia, Pa., Oct. 29-Nov. 3, Jersey City, N. J., 5-10.

PRODIGAL FATHER: Chicago, Ill., Oct., 29-Nov. 3.

POLICE INSPECTOR (Clay T. Vance, mgr.): Grand Rapids, Mich., Oct. 29-Nov. 3, Detroit 11-16.

PAWN TICKET 210 (J. M. Ward, mgr.): Philadelphia, Pa., Oct. 29-Nov. 3.

POWER OF GOLD (Walter Sanford's): Minneapolis, Minn., Oct. 28-Nov. 3.

PAUL KAUVAR (Eugene Robinson, mgr.): Hampton, Va., Oct. 31, Richmond, Nov. 1, 2, Danville 3, Lynchburg 5, Roanoke 6, Hagerstown, Md., 7, Newark, N. J., 8-10.

POWER OF THE PRESS (Augustus Pitou, mgr.): Altoona, Pa., Nov. 1.

PECK'S BAD BOY: Spartanburg, N. C., Oct. 31, Greenville Nov. 1, Laurens 2, Newberne 3, Elberton, Ga., 5, Athens 6, Washington 7, Augusta 8, Charleston, S. C., 9, 10, Marion 12, Darlington 13, Florence 14, Camden 15.

PECK'S BAD BOY (Eastern): Goshen, Ind., Oct. 31, Elkhart Nov. 1, South Bend 3, Buchanan, Mich., 5.

POLICE PATROL: Detroit, Mich., Oct. 29-Nov. 3.

PRIMA DONNA (Inez Mecusker): Detroit, Mich., Oct. 29-Nov. 3.

PAYTON STOCK: Palestine, Tex., Oct. 29-Nov. 1, Corsicana 5-10.

RORY OF THE HILL: Boston, Mass., Oct. 29-Nov. 3.

REDMUND DRAMATIC: Preston, Minn., Oct. 29-Nov. 3.

RENO AND WILLIAMS: Bath, N. Y., Oct. 31-Nov. 1, Avoca 2, 3.

ROLAND REED (E. B. Jack, mgr.): Canton, O., Oct. 30, Mansfield 31.

RUSSELL'S COMEDIANS (John H. Russell, mgr.): Chicago, Ill., Oct. 28-Nov 3.

RHEA (Frank Dietz, mgr.): Ann Arbor, Mich., Oct. 30, Toledo, O., 31, Grand Rapids, Mich., Nov. 1, 2, Saginaw 5, Bay City 6, Flint 7, Port Huron 8, Brantford, Ont., 9, St. Thomas 10, London 12, Hamilton 13, St. Catharines 14, Toronto 15-17.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Fitchburg, Mass., Oct. 30, Lowell 31, Lawrence Nov. 1, Ipswich 2, Haverhill 3, Amesbury 5, Lynn 6, Salem 7, Gloucester 8, Chelsea 9, Plymouth 10, Rockland 12, Brockton 13, Taunton 14, Middleboro 15, Attleboro 16, Mansfield 17.

R. E. GRAHAM: Wheeling, W. Va., Oct. 30, 31.

RUSH CITY (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 29-Nov. 3.

RICHARD MANSFIELD (John P. Slocum, mgr.): Harlem, N. Y., Oct. 29-Nov. 3.

ROBERT DOWNING (W. D. Londoun, mgr.): Portland, Ore., Oct. 29-Nov. 3, San Francisco, Cal., 5-17.

ROSE COGHLAN (John T. Sullivan, mgr.): Decatur, Ill., Nov. 2.

ROBERT GAYLOR (W. A. Brady, mgr.): Owensboro, Ky., Oct. 30, Vincennes, Ind., Nov. 1, Champaign, Ill., 2, Alton 3, St. Louis, Mo., 5-10.

ROBERT MANTELL (Augustus Pitou, mgr.): Philadelphia, Pa., Oct. 29-Nov. 3, Dayton, O., 5, Springfield 6, Middletown 7, Indianapolis, Ind., 8-10, St. Louis, Mo., 11-17.

ROBERT HILLIARD (Gustave Frohman, mgr.): Fredonia, N. Y., Oct. 30, Wellsville 31, Hornellsville Nov. 1, Corning 2, Ithaca 3, Lyons 5, Niagara Falls 6, Albion 7, Rochester 8-10, Syracuse 12, 13, Utica 14, Watertown 15, Boonville 16, Herkimer 17.

REYNOLDS (Frederick and Jean): Bloomington, Ind., Oct. 29-31.

SOCIAL SESSION (Kate Sprague): Wilkesbarre, Pa., Nov. 1-3, Philadelphia 5-10, Scranton 12-14, Binghamton, N. Y., 15, 16.

SOL SMITH RUSSELL: Ann Arbor, Mich., Oct. 31, Detroit Nov. 1-3, Cleveland, O., 5-7, Dayton 8, Columbus 9, 10, Cincinnati 12-17.

ST. PLUNKARD: Bedford, Ind., Oct. 31, Bloomington Nov. 1, Salem 2, New Albany 3.

SPAN OF LIFE (William Calder, mgr.): New York city, Oct. 29-Nov. 3, Philadelphia, Pa., 5-10, Brooklyn, N. Y., 12-17.

SHIP OF STATE: Buffalo, N. Y., Oct. 29-Nov. 3.

SWARTWOOD DRAMATIC: Assumption, Ill., Nov. 1-3.

SAWTELLE DRAMATIC: Leominster, Mass., Oct. 29-Nov. 3.

SADIA WHITEFORD (J. F. Whiteford, mgr.): Huntington, W. Va., Oct. 30, Ironton, O., 31, Ashland, Ky., Nov. 1, Portsmouth, O., 2, 3, Wellston 5, Waverly 7, 8, Marysville 9.

STRUCK OIL (Augustus Pitou, mgr.): New York city Oct. 29-Nov. 3.

STUART ROBSON (W. R. Hayden, mgr.): Pittsburg, Pa., Oct. 29-Nov. 3, Buffalo, N. Y., 5-10.

SADIE HASSON (E. E. Bisse, mgr.): Lynchburg, Va., Oct. 31, Danville Nov. 1, Richmond 2, 3, Philadelphia, Pa., 5-10, Rochester, N. Y., 12-17.

SHORE ACRES (James A. Herne): Nashua, N. H., Oct. 30, Clinton, Mass., 31, Amherst Nov. 1, Northampton 2, Holyoke 3, Springfield 5, Norwich, Conn., 6, New London 7, Bridgeport 8, New Haven 9, 10.

SHARPLEY'S LYCEUM THEATRE: Webb City, Mo., Oct. 29-Nov. 3.

SHELL ALARM: Chicago, Ill., Oct. 29-Nov. 3.

SHE (A. V. Pearson, mgr.): Indianapolis, Ind., Nov. 1-3.

SHENANDOAH (Charles Frohman, mgr.): New York city Aug. 20—indefinite.

SIDE TRACKED (Jule Walters, mgr.): Adrian, Mich., Nov. 1, Coldwater 2, Charlotte 3, Grand Rapids 5-10, Greenville 12, Belding 13, Ionia 14, St. Johns 15, Owosso 16, Flint 17.

SILVER KING (Carl A. Haswin; W. H. Oviatt, mgr.): New Orleans, La., Oct. 28-Nov. 3.

SOWING THE WIND (Charles Frohman, mgr.): Boston, Mass., Oct. 22—indefinite.

SHAFT No. 2 (Frank L. Bixby, mgr.): St. Louis, Mo., Oct. 28-Nov. 3.

SLAVES OF GOLD (William T. Fennessy, mgr.): Baltimore, Md., Oct. 29-Nov. 3, Philadelphia, Pa., 5-10.

THE COLONEL (S. W. Coombs, mgr.): Huntsville, Ala., Nov. 1, Chattanooga, Tenn., 2, 3, Rome, Ga., 5, Macon 6, Albany 7, Montgomery, Ala., 8-10, Columbia, S. C., 12, 13, Raleigh, N. C., 14, Goldsboro 15, Richmond, Va., 16, 17.

THE LIFE GUARD (Joseph J. Dowling): Toronto, Ont., Oct. 29-Nov. 3, Detroit, Mich., 4-10.

THE ENSIGN (Jacob Litt, prop.): Newark, N. J., Oct. 29-Nov. 3.

TEMPERANCE TOWN (Hoyt and McKee, props.) Newark, N. J., Oct. 29-Nov. 3, Brooklyn, E. D., 5-10, New York city 12-17.

THE CHARITY BALL (Gustave Frohman, mgr.): Des Moines, Ia., Oct. 30, 31.

THOMAS W. KEENE (Edwin Arden, mgr.): San Antonio, Tex., Oct. 30, 31, Waco Nov. 1, Dallas 2, 3, Greenville 5, Paris 6, Sherman 7, Denison 8, Fort Worth 9, 10, Denver, Col., 12-17.

TEN NIGHTS IN A BAR-ROOM: Greensburg, Pa., Oct. 30, Irwin 31, Tarentum Nov. 1, Apollo 3.

TWO SISTERS (Fowler, Warmington and Ryer, mgrs.): Danbury, Conn., Oct. 30, Yonkers, N. Y., 31, Peekskill Nov. 1, Newburg 2, Poughkeepsie 3, New York city 5-10, Brooklyn, E. D., 12-17.

THE COAST GUARD (Burrill and Daniels, mgrs.): St. Paul, Minn., Oct. 29-Nov. 3, Minneapolis 4-10.

THE TORNADO (Northern): Alexandria, Ind., Nov. 1, Union City 2, Richmond 3, Cincinnati, O., 4-10.

TONY FARRELL: Dodge City, Kans., Oct. 30, Kingman 31, Wichita Nov. 1, Arkansas City 2, Guthrie, O. T., 3.

TRIP TO CHINATOWN (No. 1; Hoyt and McKee, props.): Washington, D. C., Oct. 29-Nov. 3.

TRIP TO CHINATOWN (No. 2; Hoyt and McKee props.): Sioux City, Ia., Oct. 30, Lincoln, Neb., 31, Des Moines, Ia., Nov. 1, Cedar Rapids 3.

TIM MURPHY: Wilkesbarre, Pa., Nov. 2.

THE SPOONERS (Edna May and Cecil; R. S. Spooner, mgr.): Atchison, Kans., Oct. 30-Nov. 3.

THE NEW BOY (Charles Frohman, mgr.): New York city Sept. 17—indefinite.

THE NEW BOY (Western; Gustave Frohman, mgr.): Union City, Ind., Oct. 30, Ft. Wayne 31, Lansing, Mich., Nov. 1, Bloomington, Ill., 5, Springfield 6.

THE TROLLEY SYSTEM:

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs.): New York city Nov. 7—indefinite.
LITTLE CHRISTOPHER COLUMBUS (E. E. Rice, mgr.): New York city Oct. 15—indefinite.
LOUISE BEAUDET (F. C. Whitney, mgr.): New York city Nov. 26.
MARIE DECCA CONCERT: Elmira, N. Y., Nov. 1.
MASON FAMILY CONCERT: West Hempstead, N. H., Oct. 31, Fremont 2, Chester 3.
NASHVILLE STUDENTS: Casper, Wyo., Nov. 2, 3.
PRINCE PRO TEM (R. M. Field, mgr.): Boston, Mass., Sept. 17—indefinite.
PRINCESS BONNIE (Willard Spenser, mgr.): Altoona, Pa., Oct. 30, Wheeling, W. Va., Nov. 1.
PAULINE HALL OPERA: Kansas City, Mo., Oct. 29-Nov. 3.
ROB ROY (F. C. Whitney, mgr.): New York city Oct. 29—indefinite.
ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Glens Falls, N. Y., Oct. 30, Albany 31, Schenectady Nov. 1, Poughkeepsie 2, Troy 3, Hartford, Conn., 5, New Haven 6, Waterbury 7, Springfield, Mass., 8, Bridgeport, Conn., 9, Stamford 10.
SPIDER AND FLY (J. H. Spitz, mgr.): Warren, Pa., Oct. 30, Oil City Nov. 1, Youngstown, O., 2, Warren 3, Alliance 5, Canton 6, Salem 7, Canal Dover 8, Wooster 9, Mansfield 10.
SOUSA'S BAND (D. Blakeley, mgr.): Chicago, Ill., Oct. 29-31, Kalamazoo, Mich., Nov. 1, Grand Rapids 2, Saginaw 3, Detroit 4.
SEIDL ORCHESTRA (H. G. Snow, mgr.): New Haven, Conn., Oct. 29, Springfield, Mass., 31, Norwich, Conn., Nov. 1, Pittsfield, Mass., 2, Northampton 3, New York city 4.
SUPERBA (Edwin Warner, bus. mgr.): Pittsburg, Pa., Oct. 29-Nov. 3.
SWEDISH LADIES' QUARTETTE: San Francisco, Cal., Oct. 29-Nov. 10.
THOMAS Q. SEABROOKE (W. F. Falk, mgr.): Augusta, Ga., Oct. 30, Savannah 31, Macon Nov. 1, Columbus 2, Selma, Ala., 3, Montgomery 5, Birmingham 6, 7, Meridian, Miss., 8.
THE PASSING SHOW (Canary and Lederer, mgrs.): New York city Oct. 29-Nov. 17.
THE BROWNIES: Boston, Mass., Oct. 29-Nov. 3.
WANG (D. W. Truss and Co., mgrs.): Jersey City, N. J., Oct. 29-Nov. 3.

MINSTRELS.

AL. G. FIELD'S: Fort Worth, Tex., Oct. 30, Dennison 31, Sherman Nov. 1, Paris 2, Texarkana 5, Hot Springs, Ark., 6, Little Rock 7, Newport 8, Pine Bluff 9, Ft. Smith 10.
ARTHUR DEMING: Rome, N. Y., Nov. 1.
BARLOW BROTHERS': Mobile, Ala., Nov. 30, Meridian, Miss., 31.
BARLOW, DOLSON AND POWERS (A. L. Dolson, mgr.): Omaha, Neb., Nov. 1-3.
CLEVELAND'S: St. Paul, Minn., Oct. 28-31, Milwaukee, Wis., Nov. 1-3.
COMSTOCK'S: New York city Oct. 1—indefinite.
GORTON'S (Charles H. Larkin, mgr.): Frankford, Pa., Oct. 31, Millville, N. J., Nov. 1, Atlantic City 5, Salem 8, Morristown 16.
HI HENRY'S: Peru, Ind., Oct. 30, Marion Nov. 1.
PRIMROSE AND WEST (Joseph P. Harris, mgr.): Brooklyn, N. Y., Oct. 29-Nov. 3.
VREELAND'S (T. D. Middaugh, mgr.): Sturgis, Mich., Oct. 30, Hudson 31, Angola, Ind., Nov. 1, Garrett 2.

VARIETY AND BURLESQUE.

AUSTIN VAUDEVILLE (W. O. Austin, mgr.): Binghamton, N. Y., Oct. 29-Nov. 3, Scranton, Pa., 5-10.
A JAY CIRCUS: Bridgeport, Conn., Oct. 29-31, New York city Nov. 5-10, Brooklyn 12-17.
BOB FITZSIMMONS: New York city Oct. 22-Nov. 3.
CITY CLUB: New York city Oct. 29-Nov. 3, Philadelphia, Pa., 5-17.
CITY SPORTS: Indianapolis, Ind., Oct. 29-31, Nashville, Tenn., Nov. 5-10, Chicago, Ill., 11-24.
C. W. WILLIAMS: Hoboken, N. J., Oct. 29-Nov. 3.
CREOLE BURLESQUE: Chicago, Ill., Oct. 29-Nov. 3.
FRENCH FOLLY: New Haven, Conn., Oct. 30, New London 31, Worcester, Mass., Nov. 1-3, New York city 5-17.
FAY FOSTER: Paterson, N. J., Oct. 29-Nov. 3.
FIELD AND HANSON: Cincinnati, O., Oct. 29-Nov. 3, Indianapolis, Ind., 5-10, St. Louis, Mo., 12-17.
GUS HILL'S NOVELTIES: Louisville, Ky., Oct. 29-Nov. 3.
GEORGE DIXON: Chicago, Ill., Oct. 29-Nov. 3.
HYDE'S COMEDIANS: Baltimore, Md., Oct. 29-Nov. 3.
HARRY MORRIS' ENTERTAINERS: Louisville, Ky., Oct. 29-Nov. 3.
HARRY WILLIAMS' METEORS: New York city Oct. 22-Nov. 3.
HIS NIBS THE BARON: Uniontown, Pa., Oct. 30, Charleroi 31, Mannington, W. Va., Nov. 3, Cadiz, O., 5.
JOHN F. FIELDS: Cincinnati, O., Oct. 29-Nov. 3.
LOTTIE COLLINS: Brooklyn, E. D., Oct. 29-Nov. 3.
LILLY CLAY (Harry W. Semon, mgr.): Buffalo, N. Y., Oct. 29-Nov. 3, Toronto, Ont., 5-10, Albany, N. Y., 12-17.
LONDON BELLES: Cincinnati, O., Oct. 29-Nov. 3.
MAY HOWARD: Philadelphia, Pa., Oct. 29-Nov. 3, Baltimore, Md., 5-10, Washington, D. C., 12-17.
NIGHT OWLS: Philadelphia, Pa., Oct. 29-Nov. 3.
NEW YORK STARS (Gus Hill, prop. and mgr.): Pittsburg, Pa., Oct. 29-Nov. 3.
REILLY AND WOODS: Montreal, P. Q., Oct. 29-Nov. 3.
RICE AND BARTON'S COMEDIANS: Washington, D. C., Oct. 29-Nov. 3, New York city 5-17.
RUSSELL BROTHERS: Rochester, N. Y., Oct. 29-31, Syracuse Nov. 1-3.
ROSE HILL'S ENGLISH FOLLY: Chicago, Ill., Oct. 29-Nov. 3.
SAM DEVERE: Harlem, N. Y., Oct. 29-Nov. 3.
SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, Jr., mgr.): Pittsburg, Pa., Oct. 29-Nov. 3, Cleveland, O., 5-10.
VIVIAN DE MONTE: Indianapolis, Ind., Oct. 29-31, Lafayette Nov. 1, Terre Haute 2, Vincennes 3, Chicago, Ill., 4-17.
WEBER AND FIELD: Newark, N. J., Oct. 29-Nov. 3.

CIRCUSES.

HUNTING'S: Norfolk, Va., Nov. 1.
RINGLING'S: San Antonio, Tex., Oct. 30.
SELLS AND RENTFROW'S: El Paso, Tex., Nov. 2, Albuquerque, N. M., 3, Santa Fé 5, Las Vegas 6, Raton 7, Trinidad, Col., 8, Pueblo 9, Colorado Springs 10, Denver 12.
WALTER L. MAIN: Laurens, S. C., Oct. 30, Abbeville 31, Anderson Nov. 1, Greenville 2, Walhalla 3, Tacoa, Ga., 5, Gainesville 6.
W. H. HARRIS: West Point, Miss., Oct. 31, Kosciusko Nov. 1, Lexington 2, Tchula 3.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): North Adams, Mass., Nov. 2, 3.
BARTHOLOMEW'S: Willimantic, Conn., Oct. 29-31.
BOB TAYLOR: Newnan, Ga., Nov. 1, Albany 2.
COYLE BROTHERS: Dallas, Tex., Oct. 22-Nov. 3.
ELI PERKINS: Forest, O., Oct. 30, Columbus Grove 31, Greencastle, Ind., Nov. 5, Carlinville, Ill., 7, Brunswick, Mo., 8, Hiawatha, Kans., 9, Highland 10, Fort Dodge, Ia., 12.
G. PAUL SMITH AND WILLARD GORTON (G. Edwin Dunbar, mgr.): St. Johnsville, N. Y., Oct. 30, Dolgeville 31-Nov. 1.
HARRY WAITE: San Francisco, Cal., Oct. 28-Nov. 3.
HANNIBAL A. WILLIAMS: Richmond, Ind., Oct. 31, New Philadelphia, O., Nov. 1, Wooster 3, Gambier 5.
HERRMANN: Richmond, Va., Nov. 3, Brooklyn, N. Y., 5-10, Harlem 12-17.
JUNIUS BERNARD: Orleans, Mass., Oct. 29-Nov. 3.
KELLAR (Dudley McAdow, mgr.): Bridgeport, Conn., Oct. 30, South Norwalk 31, Stamford Nov. 1, Gloversville, N. Y., 2, 3.
LUCKY BILL'S WILD WEST: Macon, Ga., Oct. 22-Nov. 8.
NELLY GANTHONY: St. Thomas, Ont., Nov. 3, Woodstock 6, 7, Toronto 8-10, New York city 11.
WILBUR ENTERTAINMENT: Winona, Minn., Oct. 31, Nov. 1, Red Wing 2, Faribault 3, Minneapolis 5-10.
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